THE OFFICIAL MARVEL NEWS MAGAZINE!
MARVEL AGE
MARVEL 25TH ANNIVERSARY
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TM
38 MAY
ONLY 35¢
HE-MAN
MUSCLES IN ON MARVEL!

Stan Lee presents

MARVEL AGE®

You may have noticed that good ol' **He-Man** himself is featured on the cover of this very issue of MARVEL AGE MAGAZINE. Indeed, you may have noticed that we've often featured characters on our covers that aren't owned outright by mighty Marvel. Perhaps you're wondering why—in the midst of our twenty-fifth anniversary celebration, no less—we would so prominently feature such characters in a magazine called *MARVEL* AGE. After all, there are certainly enough characters cavorting around in the Marvel Universe to easily fill a few hundred covers. Well, since you asked . . .

It's certainly no secret that Marvel is constantly trying to expand the ever-growing audience for comic books—especially ours! And over the years we've found a few simple ways of doing just that. (Competitors, you may want to take a few notes here . . .) When Marvel buys the rights to license characters from a movie, TV show, or even a toy, we usually try to find characters that are incredibly popular—that have a huge following of their own. That way, when we publish the comic book based on such a character we're hoping to reach thousands of people who may not have picked up a comic book in years! If the comic is exciting enough, we hope to then get them into the habit of picking up every issue—which keeps bringing them back to their local newsstand or comic book shop. And how long can any mere mortal resist sampling another comic book title under such conditions?

I hope you don't get the idea that this is some sort of nasty scheme. Obviously, we try to make every comic book we publish as great as possible. In truth, the only way anyone can get "addicted" is if we deliver the kind of comics people want. The idea is to get the folks who enjoy **Star Wars** or **Conan** in the movies, or **Transformers** or **G.I. Joe** or **He-Man** on television, hooked on the comic book medium. And let's face it, comics can't survive without an audience.

So to succinctly answer our original question, the reason we feature licensed characters on MARVEL AGE MAGAZINE covers is that it reflects Marvel's commitment to constantly seek out new audiences—to boldly go where no comics company has gone before! 'Nuff said!

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He-Man and **Orko** cover illustrations
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MARVEL AGE® Vol. 1, No. 38, May, 1986. (ISSN #8750-4367) Published by MARVEL COMICS GROUP, James E. Galton, President. Stan Lee, Publisher. Michael Hobson, Group Vice-President. Milton Schiffman, Vice-President, Production. OFFICE OF PUBLICATION: 387 PARK AVENUE SOUTH, NEW YORK, N.Y. 10016. Published monthly.

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Here is a complete checklist of what's happening in all the Marvel, Epic and Star titles bearing a **June** cover date.

A **Limited Series** is a title which will only run for a specific number of issues.
A **Graphic Novel** is a trade paperback-sized edition.
A **Direct Sales** title is available only at selected outlets.
Shipping Date refers to the date the comics leave the printer.

MARVEL®

COMING ATTRACTIONS

A new artist for **THE NEW MUTANTS!** Special excitement in **AMAZING SPIDER-MAN!** It's **THE THING's** curtain call—will it be **Ben Grimm's** as well? And speaking of finales, watch out for the explosive fury in **FIRESTAR!**

All this is just a hint at the excitement you'll find next month! And it's why Marvel comics sell out so fast! Don't miss out on any of it! Tell your favorite comics shop owner to reserve the titles you want today!

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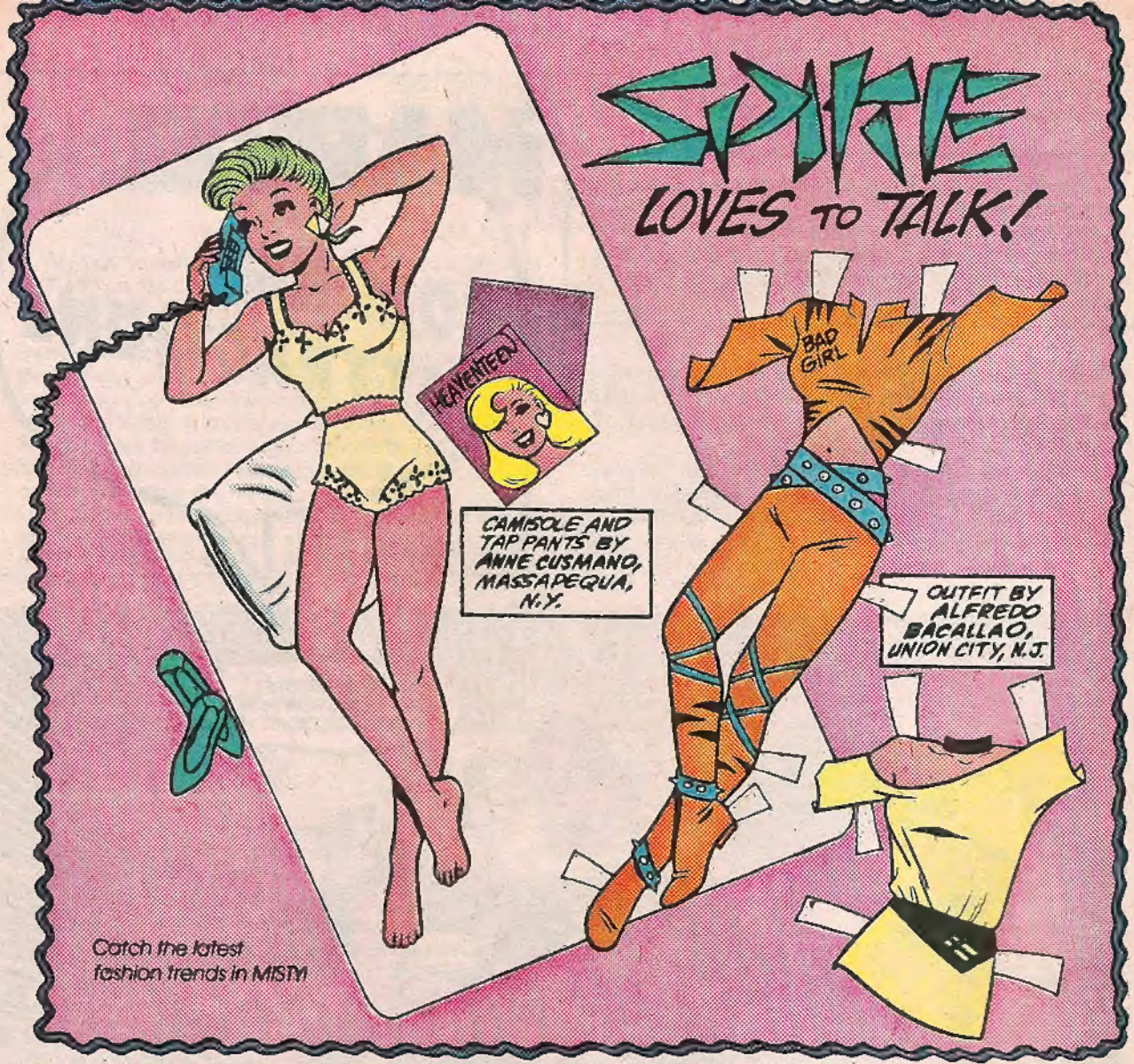
Get into the action—with the Eternals!


SPIKE
LOVES TO TALK!
BAD GIRL
HEAVENTEEN
CAMISOLE AND TAP PANTS BY ANNE CUSMANO, MASSAPEQUA, N.Y.
OUTFIT BY ALFREDO BACALLAO, UNION CITY, N.J.
Catch the latest fashion trends in MISTY!

Titles Shipping February 4, On Sale February 25.

☐ **DAREDEVIL #231**—**Karen Page** escapes death, only to find herself in even greater danger! **The Kingpin** wreaks vengeance against reporter **Ben Urich**! And **Daredevil's** one-man war against **the Kingpin** threatens to destroy New York! Written by **Frank Miller** and drawn by **David Mazzucchelli**. 75¢.

☐ **FRAGGLE ROCK #7**—How can it be? The radish you wanted for lunch turns out to be somebody's best friend! What would you do? **The Fraggles** find the answer to this strange problem in "The Great Radish Caper." Written by **Stan Kay** and drawn by **Marie Severin**. A Star Comic. 75¢.

☐ **MEET MISTY (Limited Series) #4**—The hilarious hijinks of Marvel's teen queen of the 80's goes into overdrive with three special tales filled with mischief, mayhem and a barrelful of bellylaughs! "Misty's Big Day," "Misty's Fairy Tale" and "Hair Today, Gone Tomorrow" are all written and drawn by **Trina Robbins**. A Star Comic. 75¢.

☐ **THE NEW MUTANTS #40**—**The New Mutants** are under the evil **White Queen's** control! But their new mentor, **Magneto**, can't save them—he's about to be clobbered by **the Avengers**! "Avengers Assemble" is written by **Chris Claremont**, inked by **Bob Wiacek** and penciled by the artist who has taken the mutant world by storm—**Jackson Guice**! 75¢.

☐ **THE SQUADRON SUPREME #10**—The comatose **Quagmire** takes an incredible (and we mean *incredible*!) turn for the worse! What will **Power Princess** do now? And what are **Nighthawk's Redeemers** plans for the **the Squadron**? "The Dark From Within" is written by **Mark Gruenwald**, penciled by **Paul Ryan** and inked by **Sam de la Rosa**. 75¢

☐ **THE THING #36**—It's the new **Ms. Marvel** vs. the savage **She-Hulk** and **the Thing** vs.—? Not even we dare tell you of the terrible fate that befalls **Ben Grimm** in his final issue! Written by **Mike Carlin**, penciled by **Paul Neary** and inked by **Sam de la Rosa**. 75¢.

☐ **THUNDERCATS #4**—The final fate of **Jaga the Wise**! Will he live or will he die—or will he suffer a fate worse than death? Plus a *new* **Thundercat**! Written by **David Michelinie**, penciled by **Jim Mooney** and inked by **Joe Sinnott**. A Star Comic. 75¢.

☐ **WEB OF SPIDER-MAN #15**—Just when it appears that he's about to get **Peter Parker's** life on the right track, **Spidey** gets caught in a deadly cross-fire between **the Black Fox** and the unpredictable **Chance**! "Fox Hunt" is written by **David Michelinie**, penciled by **Mike Harris** and inked by **Kyle Baker**. 75¢.

☐ **WEST COAST AVENGERS #9**—He's big, he's bad, and he's got a face only a mother could love! But **the West Coast Avengers** don't care, they still want him for a member! Will **the Thing** accept the invite? Written by **Steve Englehart**, penciled by **Al Milgrom** and inked by **Joe Sinnott**. 75¢.

☐ **MOONSHADOW #7**—Moon's happy life in the palace is overshadowed by the evil machinations of the **Unkshuss** family. Written by **J. Marc DeMatteis**, painted by **John Jay Muth**. An Epic Comic. Hudson Paper. Direct Sales only. For Mature Readers. $1.50.

Titles Shipping February 11. On Sale March 4.

☐ **ALPHA FLIGHT #35**—**Puck** confesses his love to **Vindicator**! The tormented **Snowbird** returns to **Alpha Flight**! **Shaman** begins his trial for power! The merciless **Attuma** captures **Marrina**! And that's just the beginning! "The Child is Father to the Man" is written by **Bill Mantlo**, penciled by **Dave Ross** and inked by **Gerry Talaoc**. 75¢.

☐ **CAPTAIN AMERICA #318**—Who has been killing the great super villains of the world? Whoever he is—**Cap** is out to get him! Introducing the sensational **Blue Streak**! Written by **Mark Gruenwald**, penciled by **Paul Neary** and inked by **Dennis Janke**. 75¢.

☐ **DOCTOR STRANGE #77**—The demon's name is **Khat**! He's got knowledge and he's got power! It's a one-two punch that will affect **Dr. Strange** as no enemy has ever done before! "Khat" is written by **Peter B. Gillis**, penciled by **Chris Warner** and inked by **Randy Emberlin**. 75¢.

☐ **FIRESTAR (LIMITED SERIES) #4**—**The White Queen** has taught **Firestar** everything she knows. Now the ultimate assassin is ready to strike—against her teacher! No final issue has ever been as hard-hitting as this! "Now Strikes the Assassin!" is written by **Tom DeFalco**, penciled by **Mary Wilshire** and inked by **Steve Leialoha**. 75¢.

☐ **GROO THE WANDERER #16**—Adventure! Excitement! Thrills! Chills! And even a close shave or two, as only **Groo** can deliver! By **Sergio Aragones** with **Mark Evanier**. An Epic Comic. 75¢.

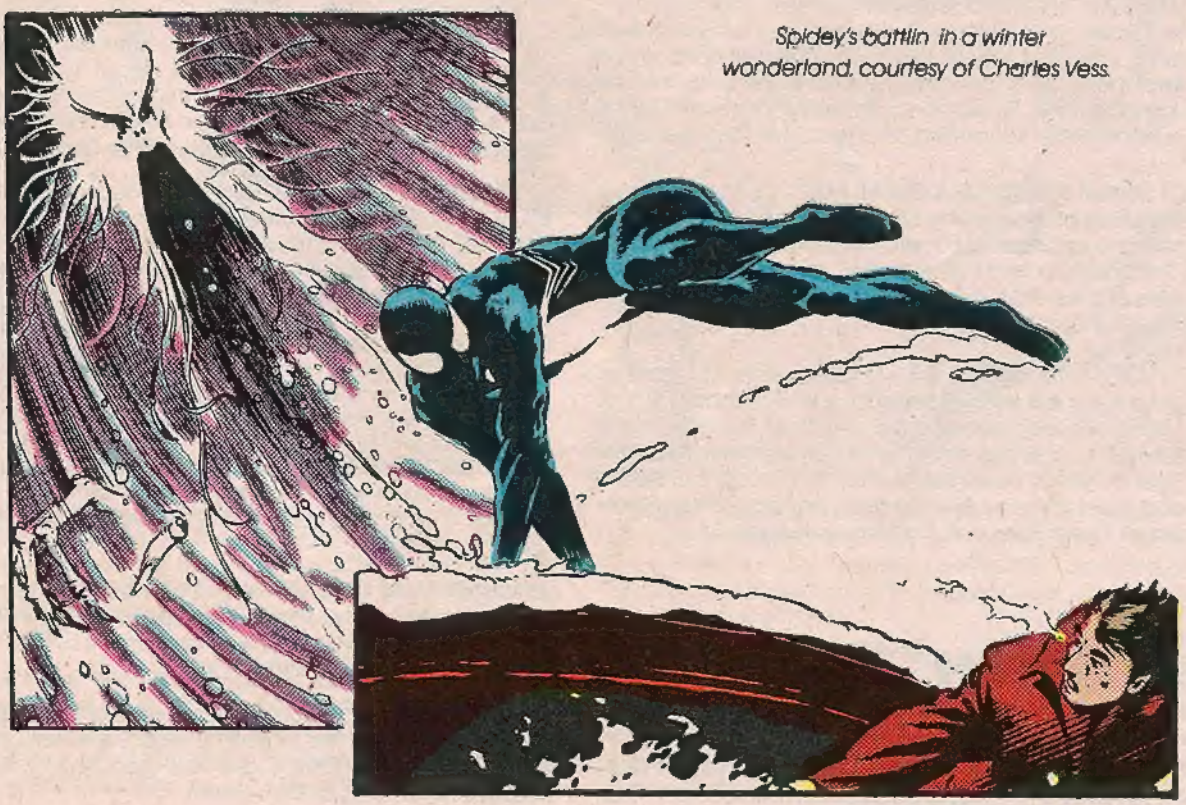
☒ **HEATHCLIFF #8**—**Heathcliff** a "living doll"? That's just the start of a mirthfully mad scientist's plan to shrink *all* the world's inhabitants down to the size of toys in "The Toy Galaxy" written by **Angelo DeCesare**, penciled by **Warren Kremer** and inked by **Jacqueline Roetcher**. A Star Comic. 75¢.

☐ **POWER PACK #23**—If the **Snarks** have their way, next issue will have to be called **Powerless Pack** because once they're through draining the abilities from **Alex, Julie, Jack** and **Katie**, the **Power** kids will be lucky if they're left alive! "Missing" is written by **Louise Simonson**, penciled by **John Bogdanove** and inked by **Bob Wiacek**. 75¢.

☐ **THE AMAZING SPIDER-MAN #277**—Two stories mean twice the thrills for you—and twice the trouble for **Spidey**! **Spidey** cover artist **Charles Vess** premieres as both writer and artist in "Cry of the Wendigo" a tale that finds **Spidey** trapped in the middle of a raging snowstorm as he fights to protect a helpless child from an army of assassins! Plus: hot on the heels of his climactic battle with the **Hobgoblin**, **Spidey** discovers the **Kingpin's** plot to ruin **Matt Murdock**! What happens next is sheer mayhem in "My Dinner With Kingpin" written by **Tom DeFalco** and penciled by **Ron Frenz**. 75¢.

☐ **THE VISION AND SCARLET WITCH (Limited Series) #9**—A Mardi Gras vacation takes some surprising turns for **the Vision** and the **Scarlet Witch** when **the Vision** falls under the seductive spell of **the Enchantress**. Plus clues about the shrouded past of **Glamor** and **Illusion**! Written by **Steve Englehart**, penciled by **Richard Howell** and inked by **Frank Springer**. 75¢.

☒ **MARVEL SAGA #7**—The linear history of the Marvel Universe continues with the conclusion of **Iron Man's** origin and the introduction of **Rhodey**! Publisher **J. Jonah Jameson** appears for the first time in **Spider-Man's** life! Life for the Baxter Building's famous foursome is turned upside-down when **the Fantastic Four** go bankrupt! **Bruce Banner** gains control over his transformations into the **Hulk** for the



Spidey's battlin' in a winter wonderland, courtesy of Charles Vess.

first time! Ant Man (Henry Pym) has his first battle with Egghead! And Loki learns a terrible secret about Thor! Written by Peter Sanderson. Cover penciled by Brent Anderson, and inked by Al Williamson. $1.00.

☐ THE OFFICIAL MARVEL COMICS INDEX TO THE FANTASTIC FOUR #7—The complete story synopses, credits and color cover reproductions from classic issues of the World's Greatest Comic! Compiled by George Olshevsky. $1.25.

TOR! A Newswatch Extra focuses on what's happening in DOCTOR STRANGE! A look at Marvel's Index series! Plus: Fred Hembeck tickles the funny bone, Coming Attractions unturns every stone, and Irv Forbush is left all alone. Mando paper. Direct Sales only. 35¢. Cheap.

☐ THE AVENGERS #268—With half of their team trapped in Limbo, what can the other half of the Avengers do to stop Kang from seizing control of the centuries? "Kang

ALL RIGHT! NOBODY'S LOOKING! COSTUMES ON! I'LL PROVIDE CLOUD COVER!
KATIE! FRANK! HOLD ON TIGHT!
YEAH, KATIE, AN' DON'T DISINTEGRATE THE SLED!

Power Pack is all set for some chilly thrills!

☐ THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE DELUXE EDITION (Limited Series) #7—More of your your favorite heroes' and villains' histories, powers and statistics all highlighted by the best artists in the industry! Inked by Joe Rubinstein. Cover penciled by John Byrne and inked by Joe Rubinstein. Researched and written by Mark Gruenwald and Peter Sanderson. 64 pages. Mando paper. $1.50.

☐ SAVAGE SWORD OF CONAN #124—Conan becomes the pawn of destiny when he enters a city-state suffering from the atrocities of a merciless usurper and his hordes. "There Will Come a Dark Stranger" is written by Don Kraar, penciled by Gary Kwapicz and inked by Ernie Chan. A Marvel Magazine. $1.50.

☐ BOZZ CHRONICLES #3—In the sewers of Victorian London, an evil scientist develops a time machine! All that stands between him and the wealth of the ages is the solution to one problem—a solution that only Bozz can give! Written by David Michelinie, penciled by Bret Blevins and guest-inked by Al Williamson. An Epic Comic. Baxter paper. Direct Sales only. For Mature Readers. $1.50.

Titles Shipping February 18.
On Sale March 11.

☐ MARVEL AGE MAGAZINE #39—We reveal your incredible guesses at the identity of the fifth member of X-FAC-

Dynasty" is written by Roger Stern, penciled by John Buscema and inked by Tom Palmer. 75¢.

☐ CONAN THE BARBARIAN #183—It's Imhotep the Ravager vs. Conan the Cimmerian! Unfortunately, Conan is without the amulet that neutralizes Imhotep's virtually limitless powers! "Blood Dawn" is written by Jim Owsley, penciled by John Buscema and inked by Ernie Chan. 75¢.

☐ THE ETERNALS (Limited Series) #9—The war between Eternals and Deviants takes the most amazing turn of all when the awesome Celestials enter the fray! "The Persistence of Vision" is written by Peter B. Gillis and drawn by Sal Buscema. 75¢.

☐ G.I. JOE #48—Zartan is loose in the Pit! Ripcord is loose in Springfield! Never before have the pages of G.I. JOE contained so much action! Written by Larry Hama, penciled by Rod Whigham and inked by Andy Mushynsky. 75¢.

☐ THE INCREDIBLE HULK #320—Marvel mainstay Al Milgrom takes over where John Byrne left off! Be here to witness comics history in the making! Written and penciled by Al Milgrom. 75¢.

☐ MARVEL TALES #188—The epic battle between Spidey and the Vulture concludes in this reprinting of AMAZING SPIDER-MAN #88. "Wings of the Vulture" written by Stan Lee and drawn by John Romita Sr. 75¢.

☐ X-MEN #206—Kitty goes out on a date and the Freedom Force go after the X-Men! "Freedom is a Four-Letter Word" is written by Chris Claremont, penciled by John Romita Jr. and inked by Dan Green. 75¢.

☐ **DREADSTAR #24**—Monalo has captured Dreadstar and almost all his friends. Only **Willow** is free—and virtually alone against all the instrumentality forces Monalo can marshal against her! "Violation" is written by Jim Starlin and penciled and inked by Jim Sherman. An Epic Comic. Baxter paper. Direct Sales only. $1.50.

Titles Shipping February 25, On Sale March 18.

☐ **DROIDS #2**—Before the injured **Artoo** can have his circuits repaired, he and **Threepio** become "the Ultimate Weapon" to stop a kidnapping event that would change the power in the galaxy! "The Ultimate Weapon" is written by Dave Manak, penciled by John Romita Sr. and inked by Al Williamson. A Star Comic. 75¢.

☐ **ELFQUEST #11**—Cutter and Skywise are entertained at a troll party where not all is what it seems. Plus: the introduction of Two-Edge, and the return of Picknose! Written by Wendy and Richard Pini and drawn by Wendy Pini. An Epic Comic. Mando paper. 75¢.

☐ **FANTASTIC FOUR #291**—Time is slipping away on the FF—slipping away so much that before they know it, they're in the New York City of 1936! "The Times They Are A'Changing!" is written and penciled by John Byrne and is guest-inked by P. Craig Russell. 75¢.

☐ **THOR #368**—The fate of Balder the Brave is revealed! And Thor discovers that the death of Zaniac is only the beginning of the reign of horror on Earth! Written by Walt Simonson. Penciled by Sal Buscema. 75¢.

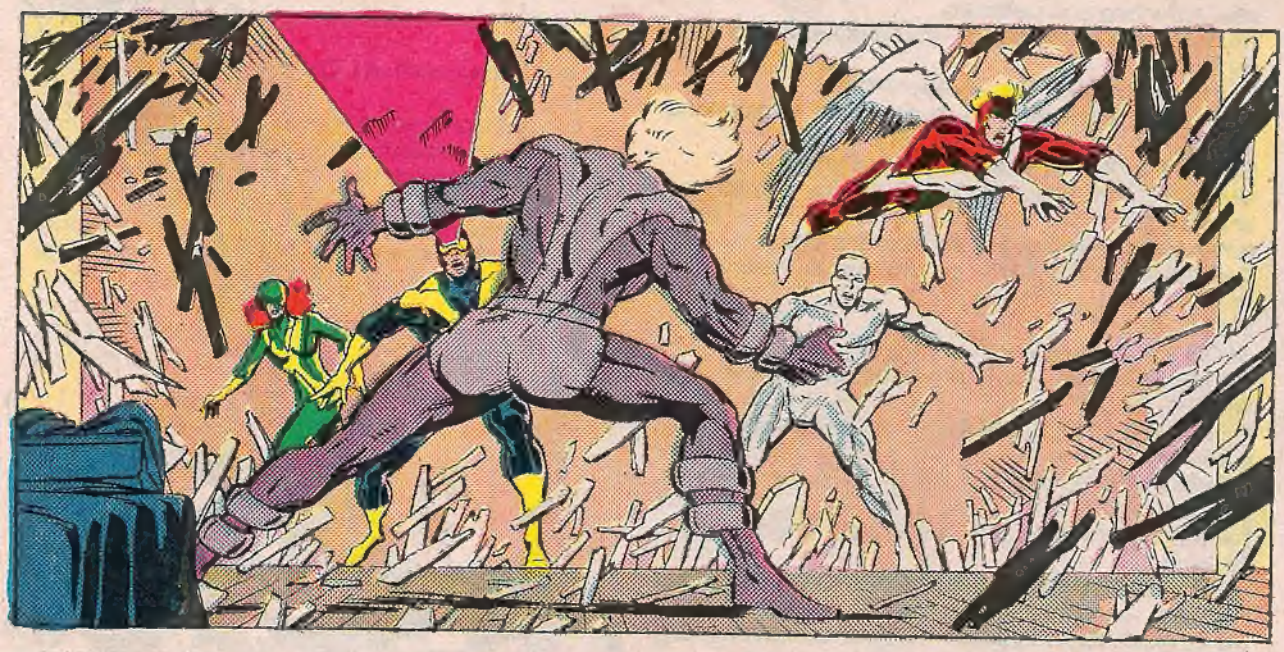
☐ **TOP DOG #8**—What happens when Top Dog loses his memory and forgets he can talk? He becomes a TV star in the wildest Top Dog tale yet! "Missing" is written by Dave Manak, penciled by Warren Kremer and inked by Jacqueline Roettcher. A Star Comic. 75¢.

☐ **THE TRANSFORMERS #17**—The Decepticons rule the Transformers' home world of Cybertron and only a rag-tag band of Autobots is left to resist them! If Cybertron is enslaved, can Earth be far behind? Plus: an army of new Transformers makes its first appearance! This is one issue that truly is "More Than Meets The Eye!" "The Smelting Pool" is written by Bob Budiansky, penciled by Don Perlin and inked by Keith Williams. Mando paper. 75¢. (Rescheduled from last month.)

☐ **X-FACTOR #5**—If you're a mutant with incredible power, you'd better beware because Timeshadow, Fury and Stinger will kidnap you if you don't watch out! And not even X-Factor can help you then! "Tapped Out" is written by Bob Layton, penciled by Jackson Guice and inked by Joe Rubinstein. 75¢.

☐ **THE OFFICIAL MARVEL COMICS INDEX TO MARVEL TEAM-UP (Limited Series) #4**—The complete story synopses, credits and color cover reproductions for more of the greatest Spidey match-ups in the Marvel Universe! Compiled by George Olshevsky. $1.25.

When X-Factor comes a-calling, bad guys beware!



☐ **IRON MAN #207**—As Iron Man and his crew set up their satellite lab, they get a very unexpected visitor from another universe! Wait until you see what it wants! Written by Denny O'Neil, penciled by Mark Bright and inked by Ian Akin and Brian Garvey. 75¢.

☐ **PETER PARKER THE SPECTACULAR SPIDER-MAN #115**—Black Cat's curse is dogging Spidey! And when he goes to Doc Strange to exorcise it, that's when his and Black Cat's troubles really begin! Written by Peter David, penciled by Mark Beachum and inked by Geof Isherwood. 75¢.

☐ **ALIEN LEGION #13**—Sarigar embarks on a mission of revenge. His target: the bounty hunter who almost killed his sister! Written by Alan Zelenetz, penciled by Larry Stroman and inked by Randy Emberlin. An Epic Comic. Direct Sales only. Baxter paper. $1.50.

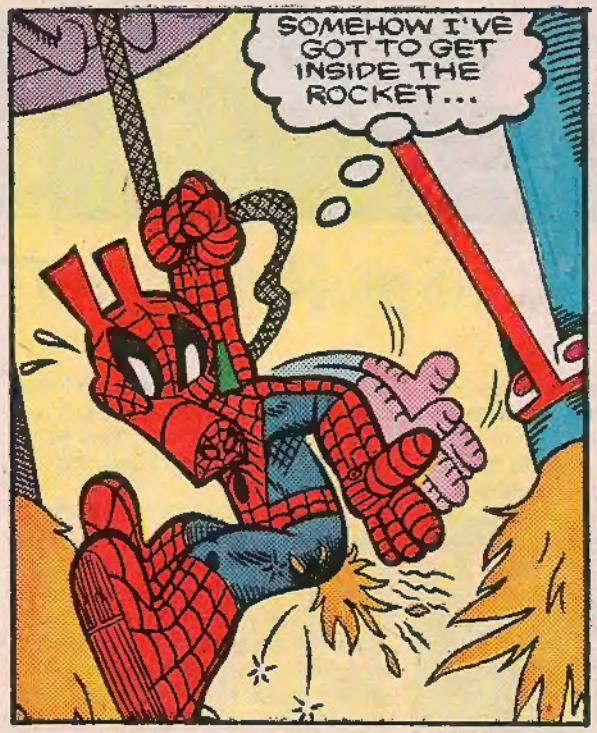
☐ **DOCTOR WHO #21**—T.V.'s Time Lord stars in part two of "The Stockbridge Horror," written and drawn by Steve Parkhouse. Plus two centuries-spanning tales guaranteed to tickle the time traveler in everyone: "Skywatch" and "The Gods Walk Among Us." Plus Who news and views. Baxter paper. Direct Sales only. $1.50.

MORE COMING ATTRACTIONS

Titles Shipping in March.

CLOAK AND DAGGER #7 —by Mantlo, Leonardi and Austin.
DAREDEVIL #232—by Miller and Mazzucchelli.
HE-MAN #2—by Cerlin, Wilson and Janke.
THE NEW MUTANTS #41—by Claremont, Guice and Wiacek.
PETER PORKER THE SPECTACULAR SPIDER-HAM #8—by Skeates, Armstrong and DelBeato.
THE SQUADRON SUPREME #11—by Gruenwald, Ryan and de la Rosa.
WEB OF SPIDER-MAN #16—by Michelinie.
WEST COAST AVENGERS #10—by Englehart, Milgrom and Simnett.
CONAN THE KING #35—by Kraar and Docherty.
SWORDS OF THE SWASHBUCKLERS #7—by Mantlo and Isherwood.
ALPHA FLIGHT #36—by Mantlo, Ross and Talaoc.
CAPTAIN AMERICA #349—by Gruenwald, Neary and Janke.
EWOKS #8
GROO #17—by Aragones with Evanier.
POWER PACK #24—by L. Simonson, Bogdanove and Wiacek.
THE AMAZING SPIDER-MAN #278—by DeFalco, Frenz and Rubinstein.
THE VISION AND SCARLET WITCH #10—by Englehart, Howell and Springer.
YOUNG ASTRONAUTS #2—by O'Neil, Brigman and Redding.
THE OFFICIAL MARVEL COMICS INDEX TO THE FANTASTIC FOUR #8—compiled by Olshevsky.
THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE DELUXE EDITION #8—by Gruenwald and Sanderson.
SAVAGE SWORD OF CONAN #125
THE ONE #6—by Veitch.
MARVEL AGE MAGAZINE #49
THE AVENGERS #269—by Stern, J. Buscema and Palmer.
CONAN THE BARBARIAN #184—by Owsley, J. Buscema and Chan.
THE ETERNALS #19—by Gillis and S. Buscema.
G.I. JOE #49—by Hama, Whigham and Mushynsky.
THE INCREDIBLE HULK #321
MARVEL TALES #189—by S. Lee and Romita Sr.
MUPPET BABIES #8
POWER MAN AND IRON FIST #124—by Owsley, Bright and Acerno.
THE SWORD OF SOLOMON KANE #6—by Macchio and Breeding.
X-MEN #207—by Claremont, Romita Jr. and Green.
THE MARVEL SAGA #8—by Sanderson.
MARVEL FANFARE #27
CARE BEARS #5
ELFQUEST #12—by W. and R. Pini.
FANTASTIC FOUR #292—by Byrne.
IRON MAN #208—by O'Neil, Bright, Akin and Garvey.
PETER PARKER THE SPECTACULAR SPIDER-MAN #116—by David.
SECTAURS #7—by Mantlo, Geiger and Williams.
STAR WARS #106—by Duffy and Martin.
THOR #369—by W. Simonson.
THE TRANSFORMERS #18—by Budiansky, Perlin and Williams.
X-FACTOR #6—by Layton, Guice and Rubinstein.
DOCTOR WHO #22
SAVAGE TALES #5

Mr. Fantastic is ready for action in THE FANTASTIC FOUR.



Things are really heating up for Spider-Ham.

Titles Shipping in April.

DAREDEVIL #233—by Miller and Mazzucchelli.
MEET MISTY #5—by Robbins
THE NEW MUTANTS #42—by Claremont, Guice and Wiacek.
THE SQUADRON SUPREME #12—by Gruenwald, Ryan and de la Rosa.
THUNDERCATS #5—by Michelinie and Mooney.
WEB OF SPIDER-MAN #17—by Michelinie.
WEST COAST AVENGERS #11—by Englehart, Milgrom and Sinnott.
MOONSHADOW #8—by DeMatteis and Muth.
ALPHA FLIGHT #37—by Mantlo, Ross and Talaoc.
CAPTAIN AMERICA #320—by Gruenwald, Neary and Janke.
DOCTOR STRANGE #78—by Gillis, Warner and Emberlin.

Check out the Thundercats—they're the cat's meow!

GROO THE WANDERER #18—by Aragones with Evanier.
HEATHCLIFF #9
THE AMAZING SPIDER-MAN #279—by DeFalco, Frenz and Rubinstein.
THE VISION AND SCARLET WITCH #11—by Englehart, Howell and Springer.
THE OFFICIAL MARVEL COMICS INDEX TO THE FANTASTIC FOUR #9—compiled by Olshevsky.
POWER PACK #25—by L. Simonson, Bogdanove and Wiacek.

THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE DELUXE EDITION #9—by Gruenwald and Sanderson.
BOZZ CHRONICLES #4—by Michelinie and Blevins.
SAVAGE SWORD OF CONAN #126
MARVEL AGE MAGAZINE #41
THE AVENGERS #270—by Stern, J. Buscema and Palmer.
CONAN THE BARBARIAN #185—by Owsley, J. Buscema and Chan.
THE ETERNALS #11—by Gillis and S. Buscema.
THE INCREDIBLE HULK #322
MARVEL TALES #190—by S. Lee and Romita Sr.
X-MEN #208—by Claremont, Romita Jr. and Green.
MARVEL SAGA #9—by Sanderson.
G.I. JOE #50—by Hama, Whigham and Mushynsky.
DREADSTAR #25—by Starlin.
DROIDS #3
ELFQUEST #13—by W. and R. Pini.
FANTASTIC FOUR #293—by Byrne.
IRON MAN #209—by O'Neil, Bright, Akin and Garvey.
PETER PARKER THE SPECTACULAR SPIDER-MAN #117—by David.
THOR #370—by W. Simonson.
TOP DOG #9
THE TRANSFORMERS #19—by Budiansky, Perlin and Williams.
X-FACTOR #7—by Layton, Guice and Rubinstein.
ALIEN LEGION #14—Zelenetz, Stroman and Emberlin.
DOCTOR WHO #23

Thundercats © 1986 Telepictures Corporation

NEWSWATCH

Brief bulletins of Benefit and Ballyhoo, plus a Bullpen Biography!

ITEM: Marvel is happy to announce that all the proceeds from HEROES FOR HOPE, Marvel's special Aid for Africa comic book starring **the X-Men**, will be given to **the American Friends Service Committee**, a New York based organization which specializes in emergency relief efforts and community development programs in disaster regions worldwide. "Many fine organizations were viewed as potential recipients of the HEROES FOR HOPE proceeds," Marvel President **James Galton** said, "but we felt the goals and philosophies of the American Friends Service Committee most closely matched our own aims in this effort."

The Quaker organization established their African Development and Assistance fund in 1983 to meet the immediate food and development needs in areas including East Africa.

Reports from retailers already have HEROES FOR HOPE pegged as one of the hottest selling comics of the year. The combination of 54 of the top writers and artists teamed up for this cause has made HEROES FOR HOPE a truly history-making event. So if you haven't gotten your copy—what are you waiting for? And if you have—get one for a friend! You'll not only find yourself reading a great story, you'll also be helping to save someone's life!

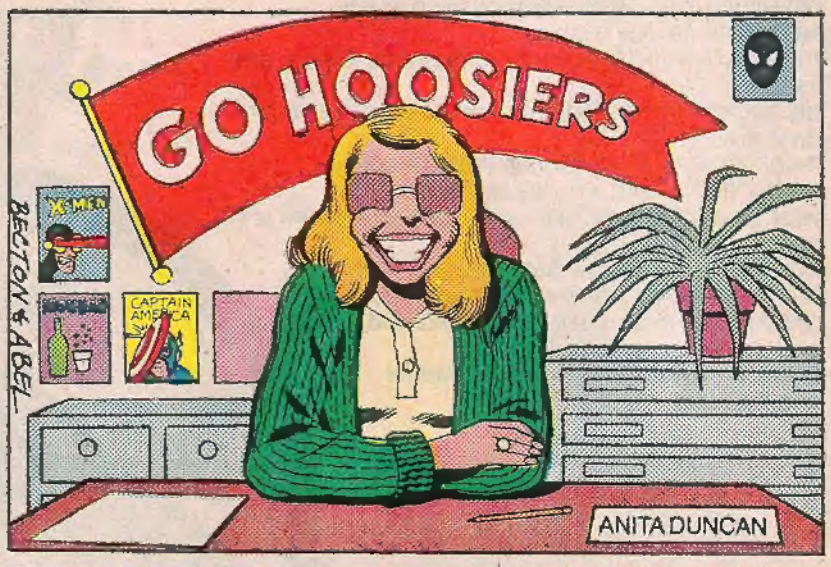
ITEM: When we started THUNDERCATS, we knew that we had a tiger by the tail. But not even we were prepared for the excitement that happened! Within days, there was not a copy of the first issue to be found in comics shops all across the country! But don't worry, frantic one, the legends of **Lion-O** and his legions will be on the stands again before you know it courtesy of writer **David Michelinie** and artists **Jim Mooney** and **Brett Breeding**!

ITEM: The Batty Bullpen's got a new ramrod. Her name is **Anita Duncan** and she's already charmed the socks off mor' than one of the staffers here (forcing a couple of them to go out and buy their first *new* pairs in years). Anita's an Indiana University graduate who has had almost twenty years experience in the college textbook field doing everything from design and production to editing and photography! As to how a person with so much knowledge about the three R's wound up in a place where people get confused over how some of the characters' names are pronounced (Is it Magneto or Magneeto?), well, we'll let her explain:

"It all happened quite by accident. **Jim Shooter** and I were on the same committee for a neighborhood newspaper. That's how I got to know him and some of the people at Marvel. One day, some time later, Jim called me up, telling me that he was looking for a new production manager. I recommended a friend because I was very busy at the time," it turned out that Jim wanted Anita, and the next thing she knew, she was hired.

"I thought the job at Marvel would be fun," Anita said. "What I like about this job so far is that I'm able to use a lot of the things I've learned through the years. I like it here very much. These people really seem to enjoy their work. I think a lot of the other places I worked where that wasn't the case. At Marvel both the editors and the production people enjoy what they're doing a lot. I think it's a good group here at Marvel."

And we think you're great, too, Anita! Welcome aboard!



THE TOP TEN

Gather 'round, young and old—it's time for the Top Ten! It's a listing of the ten best-selling direct Marvel titles for the month of November, as supplied us by ultra-cool **Carol Kalish**, our Director of specialty sales. Without further ado . . .

1—X-FACTOR #2
2—X-MEN #203
3—SECRET WARS II #9
4—FIRESTAR #1
5—FANTASTIC FOUR #288
6—MARVEL UNIVERSE #4
7—NEW MUTANTS #37
8—WEST COAST AVENGERS #6
9—AMAZING SPIDER-MAN #274
10—ALPHA FLIGHT #32

Wow! Another strong month for mutants! Not to mention some mighty Marvel mainstays, the FF and Spidey!

—A.P.

X-TRA THE MUTANT REPORT X-TRA

VOLUME 1 "The Next Step in News Evolution" NUMBER 6

The John Romita, Jr. and Dan Green Stories

You've followed their work on the X-men for over two years now, marveling at the powerful renderings and exciting visual images that have become their trademark. But what do you really know about the art team that chronicles the adventures of everyone's favorite team of mutants?

[illegible] ries behind the people behind the pretty pictures. All the deep se- [illegible] dark rumors. Sometimes we just get carried away!)

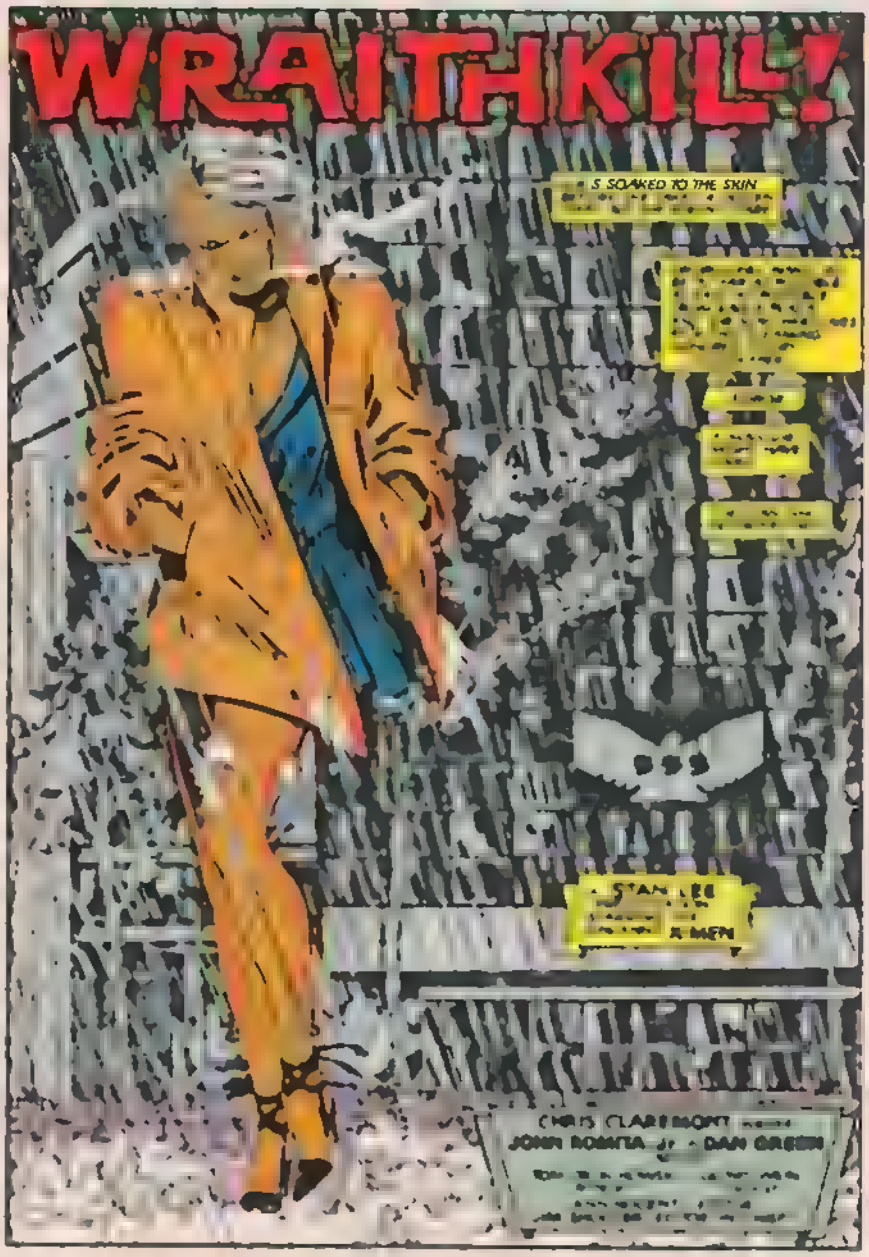
J.R., JR.

John Romita, Jr., the penciler of the X-MEN, started out on the road to comic book illustration by majoring in advertising at Farmingdale University. "The program pretty much covered the spectrum of art and gave me a rather complete education for a two year school," explained John.

Being the son of an artist perhaps best known for his work on a certain spider-powered super hero, John always thought in the back of his mind that he might one day work for Marvel. "But at the same time, I didn't really believe that it would happen," said John. "Against my father's wishes I came here and got a job doing cover sketches and the like for the British department."

An opening in the Marvel's magazine department followed and John was kept busy doing production work and "everything else you can think of," he explained. "It was a great learning experience and really helped introduce me to the company."

Two years later the powers that be offered John an opportunity to



pencil IRON MAN. "Marvel doesn't believe in nepotism, but they don't believe in anti-nepotism either. I got a chance and things just snowballed from there," said John.

"Actually, my first penciling job was a six-page back-up SPIDER-MAN story that was a disaster," John clarified. "Fortunately, (inker) Al Milgrom saved it for me. That was only a few months before the IRON MAN opening."

In the eight years that John has worked for Marvel, he has never considered a specific style. "I just do what I do and whatever style comes out is totally unconscious," he said. "As for my ability as an artist, it's gotten better since I started. I think there's been marked improvement since that first SPIDER-MAN filler. You know, Dan Green was the first guy who inked me on IRON MAN. I guess we've kind of come full circle. He can attest to my improvement. He's had to *struggle* over some of my work over these past few years."

Even though John's happy with his improvement, he still feels he has a long way to go. "I still want to become the best artist at Marvel, but it could take another 10 years."

Currently John is sharing the art duties on the UNCANNY X-MEN with Dan Green. How does John feel about working with mutants after two years on the book? "I love the X-MEN," he said. "It's such a great challenge because there are so many characters and each of them is so different. They are deep, complex characters, and that's a compliment to Chris Claremont. He's the best writer I've ever worked with over a long period of time. He's made me better over the last two years than I could have become working on any other book because of the type of story vehicle he has made it."

It's been said that there is a two year burn out inherent in the series, that people fall apart after long periods of work on the X-Men. "I've heard that," laughed John. "Over the time that I've worked on it I've seen the struggle. You know, artists' blocks. Chris has had it and I've had it. But I want to conquer it before it conquers me. I want to get to the point where there is nowhere higher for me to go with the book, and then I'll move on. But at the present time I'm very happy with THE X-MEN. It's a great challenge and I'm going to stick around for awhile."

The entire creative team gets along very well, explained John. "I enjoy working with Chris tremen-

dously and Ann Nocenti is a great editor. I've worked with Dan before and I would like to continue that relationship for as long as he likes. I think he's one of the best inkers at Marvel."

John has only minor input into the stories, adding things like expressions and little, everyday occurences through the art. He adds little "street things and tiny nuances that Chris might not be familiar with." Although Chris seems to have an endless supply of plots and story ideas, John has let him know that he has a "whole head full of ideas" that he'll throw his way whenever the need may arise. "I've got a couple of years worth of stuff," said John.

"I have aspirations to do a complete book by myself someday," he confided. "I'd like to take a story from plot to script to pencils to inks. You know, after I got out of college I attempted to write a novel. I never quite got through it, but I think I could handle comic book writing. But it would take awhile, just like it took awhile for me to become a decent penciler. But first I'd like to conquer penciling, then inking, then maybe I'll take a crack at writing."

When asked about his partner in art, John has only praise for inker Dan Green. "Dan brings style and polish to my work that I don't think I have. He adds to my style, if you can say I have a style. My pencils are of as much quality as anyone else's, but Dan polishes everything I do. I think the word embellisher fits him perfectly. He's an all-around great artist who adds his artistic talent to my work."

"You'll see how good he is when his DOCTOR STRANGE Graphic Novel comes out," John explained. "It's absolutely gorgeous. As for his inking, better than others I've worked with, he lets me show through his inking. There's a great combination of him and me in his inks. I don't think anybody else has come close to his work with regards to my pencils."

The creative team really got closer when they went to Paris to research the special X-MEN #200. One day while joking with Marvel's editor in chief Jim Shooter, it was mentioned that it would be nice to actually see some of the international locations that are used in the series. "We did it totally on a lark, never considering that we'd be going," laughed John. "Jim left the office, came back an hour later, and the next thing we knew we were on our way."

John, Dan, Chris and Ann were sent on a two week trip to London and Paris. "The trip was exceptional," John said. "It was the two most fun weeks I've had in my life. The book was already in the works and we went over there for location shots and to get a general feel of the city. We took tons of photographs and picked up volumes of research material. Nothing was faked and I think it shows in the finished product. I hope people realize the effort that went into it because Chris, Dan and I worked hard on that book. We're proud of how it turned out."

Of course, John admits that he'd give his right pinky to go somewhere else like that again. "I don't know if we'd ever be considered for something like this again, but we did function for the company as well as ourselves. We were good examples and left good impressions on the people we met."

Like every other humble comic artist in the business, John Romita, Jr. has "visions of greatness." Like everybody else, he has "a level of expectation that I hope someday to come close to. But the difference between me and a lot of other people is that I'm a stickler for detail. My aspirations may be high, but my expectations of myself are even higher."

Asked to describe himself, John said, "I'm a heck of a nice guy, lots of fun, I want everyone to be as happy as I am, and I want to have about five kids—all boys! Of course, I may have to hurry and get married first!"

John has a desire to do a Graphic Novel and a Limited Series, but on the horizon right now is just THE X-MEN. "When I retire I'd like to be able to say I did everything I wanted to do," he explained. "one of those things is to do at least a couple of issues of every book Marvel publishes."

"Every bit of professional happiness I have is owed to Marvel," John confessed. "They are wonderful people to work for and all the people that work here are just great. Everybody should enjoy working for a company as much as I enjoy working for Marvel."

And that positive feeling comes out in every issue of THE UNCANNY X-MEN.

DAN GREEN

Dan Green started in the comic book business in 1971, working for DC. Unlike John Romita, Jr., Dan didn't get much formal training. "I took all the basic art courses in high school, but I was basically self-taught," he explained. "I moved to New York from Southern California to attend the School of Visual Arts, but I didn't stay with the school long. It was a very expensive playground that I couldn't afford."

Money was a necessity at the time, so Dan went out and got a job with an advertising agency. He

then spent a year putting together samples with a goal of breaking into the comics business.

"I didn't know much technically about comics in terms of the doing of them," Dan confessed. "As a kid I had collected comics and I was drawn toward the idea of doing that as a way to make a living. It was a goal that I had from childhood."

So with portfolio in hand, Dan decided to give it a shot and he began making the rounds. And getting rejected.

"Sure I got rejected, but I also got plenty of good criticism," he explained. "I kept plugging away at it until I finally got some work." That work was doing short back up features for DC's mystery comics. Two years later he was at Marvel, inking Jim Starlin's CAPTAIN MARVEL. "I was inexperienced and young and very slow as a penciler, so I decided to focus on inking."

Over the years, Dan has also had a hand in a few art portfolio collections. "I did a piece for an Edgar Rice Burrough's Portfolio. It was a great experience having a piece in the same collection with work by Jeff Jones, Berni Wrightson, and others. A second general fantasy portfolio followed that, and there's a full color portfolio available now. That one also has work by Jay Muth, Kent Williams, Berni, Jeff, and some others. The subject is basically fantasy women for no other reason exept we all like to paint women," Dan said.

But getting back to comics, how difficult was it for Dan to break into the field? "There's no easy way to get into comics," he explained. "The field is certainly wide open and people will look at your work. I found them very receptive as I made my rounds, and they spent a reasonable amount of time looking at my stuff and critiquing it. You just have to put in those hours of practice. By the time I got work I still really didn't know what I was doing. It was sort of hit or miss."

Part of Dan's problem as a penciler is that he takes a long time. "That's because I tend to over-research things. It takes me time just to get the feeling of what I have to draw," he said. "If a story is taking place in an exotic setting, I'll research the place to death. It's overkill, but it's the way I tend to do things."

One of Dan's biggest breaks was being noticed by Al Williamson. He was one of Dan's heroes and Dan did a piece of work at DC in Al's illustrative style. "I later got a call from Al who had seen the work and liked it. He asked me to help him on the newspaper strip work he was doing. It was awhile later, but I finally went to do some work with Al. It lasted two years and working with him was a great learning experience," he said.

What does Dan try to bring to the pencils he inks? "I've always been more interested in maintaining the quality of the pencils' character and the individual penciler's style than adding anything of my own," Dan explained. "That was always the main thing in my mind whenever I approached a new job. I try to understand what the penciler is trying to do and faithfully capture that while not turning it into my own work."

Only since working on The X-MEN has Dan started putting a little more of a stylistic touch to the inking. "But I still try to maintain the integrity of the art," he explained.

Dan said his work has changed only slightly over the years, as now he has integrated pens into his inking. He started out using only a brush. "When I started learning how to use a brush I looked at Berni Wrightson's stuff. I loved the way he inked and he was the role model for my technique."

THE X-MEN is where Dan currently shows off his considerable talents. "I think our work on THE X-MEN is pretty good, judging from the kind of feedback we get on it," Dan said. "My aspect of it varies from issue to issue—even panel to panel—because John pencils very concisely. He's gotten to the point where he knows what I'm going to do with his work and he doesn't have to be as concerned with certain things because he knows that I understand what he means."

"Sometimes John's pencils are very tight, sometimes they're not as tight," Dan explained. "What I do is add the blacks and the textures and the line quality, because John doesn't pencil with that in mind. He's real open to interpretation and I think that shows when other people ink him. There are certain inkers who don't ink him very well. I think I ink him quite well and I know he's pleased with the job I do."

Dan had to skip a number of issues when they returned from the Paris trip however, in order to finish his long awaited DOCTOR STRANGE Graphic Novel. "It was supposed to come out in 1984, then in 1985, and now it looks like it will be out in early 1986. It's written by Marc DeMatteis and co-plotted by the two of us. I'm doing the entire art job by myself."

The problem came about because Dan, when he left the DOCTOR STRANGE bi-monthly series to concentrate on the Graphic Novel, was offered something he just couldn't refuse—the inking chores for THE X-MEN.

"I initially had no plans to stay on the book for any extended period of time," Dan explained. "It's been a little more than two years now and that really threw my time schedule into a spin. Everybody has been real patient in regards to the Graphic Novel, but I finally had to take some time to concentrate solely on it. I'm doing it as water color paintings, so it's not the same process as working on THE X-MEN. It's not the old pencil-ink-color process."

In water color, Dan works from minimal to tight pencils, then goes right into the painting. "There's no line work per se, so it's a whole different mentality," he explained. "It's tough to go back and forth between the two processes."

Although he hated to drop the X-MEN for so long, he thinks the break has been good for him. "And I had lots of fun doing the painting for DOCTOR STRANGE," he said.

Now Dan is just looking forward to settling back in as inker on THE X-MEN and watching the reaction to his work on the Graphic Novel. We're all looking forward to those things, too.

Bill Slavicsek

MARVEL AT THE MUSEUM

The date was Sunday, July 14, 1985, as oppressively hot and humid a day as the New York City area would experience all summer. But one could not tell that from watching the enthusiasm of the enormous crowd swarming in and around a small castle-like building an hour away from Manhattan in Rye Brook, New York. Nearly a thousand people were there, getting their pictures taken with **Spider-Man**, watching artists draw sketches of other super heroes, and wandering inside the little castle to see pages of original art from various Marvel comics displayed as if in an art gallery. Even before our big twenty-fifth anniversary celebration, the Museum of Cartoon Art was holding its "Marvel Day," a one-day celebration of Marvel Comics art, and the opening of their three months long exhibition of some of Marvel's greatest artwork.

The Museum of Cartoon Art first opened in 1974; two of the major figures in its founding were newspaper cartoonists **Mort Walker** (BEETLE BAILEY, HI AND LOIS) and **Jack Tippit** (AMY, HENRY). Now co-directed by **Brian Walker** and **Chuck Green**, the Museum is housed in Ward's Castle, a historical landmark built in 1876. The museum is devoted to the exhibition of all forms of cartoon art, including comic strips, comic books, animated cartoons, editorial cartoons, and single panel humorous cartoons. Original art by cartoonists ranging through time from **Thomas Nast** in the 19th Century to **Garry Trudeau** today is on display in the museum's halls. MARVEL AGE MAGAZINE spoke with **Sherman Krisher**, curator of the museum, assistant to Brian Walker in preparing the Marvel exhibit, and a longtime Marvel Comics enthusiast.

This was not the first time the museum held a Marvel Day. "We had done a Marvel Day six years before," Krisher says, "although this one was about five times as successful." There were actors in super hero costumes and artists doing sketches at the earlier festivity, but there was no major exhibit of Marvel art along with it.

The museum does three major temporary exhibitions a year. Most of these are devoted to the work of major comic strip artists; last fall the museum did a major retrospective of the work of **Milton Caniff**, creator of TERRY AND THE PIRATES and STEVE CANYON, and currently (through February 16) the museum is holding a major exhibit of the work of PEANUTS creator **Charles Schultz**. Some of these shows have also dealt with comic books, however, such as an exhibit on the European graphic novel and one on "Women in Comics," which included work by artists familiar to Marvel readers. **Wendy Pini** (ELFQUEST), **June Brigman** (POWER PACK), **Mary Wilshire** (FIRESTAR), **Trina Robbins** (MISTY) and **Marie Severin** (EWOKS). The museum also has guest speakers every month, and has a special exhibit of the speaker's work on display the day he or she appears. Marvel speakers in the past have included **Chris Claremont**, **Frank Miller**, **Bill Sienkiewicz**, and Mary Wilshire.

Krisher says he had wanted to have the museum mount a full-scale exhibition of Marvel Comics art for the past two years. The turning point, he believes, came at the museum's annual fund-raising dinner in November 1984, which was held to honor Milton Caniff in conjunction with the opening of the exhibit of his work. **Carl Potts**, **Jim** and **Daina Starlin**, Mary Wilshire, and Bill Sienkiewicz were all in attendance, and Krisher believes they were all impressed by the Caniff exhibit. Krisher recalls, "I think it was Carl Potts who said something like, 'Boy, wouldn't it be great to do a Marvel exhibit?' That was all I needed, just a little word of enthusiasm from someone at Marvel." The museum staff decided to go ahead with the idea, and a letter was sent to Marvel officially proposing the project.

Marvel's president, **James Galton**, approved the project and gave it the company's financial support.

Editor-in-Chief **Jim Shooter** gave the go-ahead to Marvel's Assistant Promotions Manager for Direct Sales, **Steve Saffel** to work as a liaison with the museum on the exhibit. "Although he was not officially assigned to the exhibit," Krisher says, "Carl Potts did just as much as anyone else, if not more," as a Marvel liaison. It was Carl who took charge of making sure that all of the museum's letters requesting artwork for display got sent to the individual Marvel artists. **Peter David**, Marvel's Direct Sales Administrative Manager, was also of great help, and the author of this article acted as what Krisher called a "consulting editor" on the exhibit, checking the accuracy of information on the exhibit labels.

On the museum side the principle people responsible for the Marvel exhibit and Marvel Day itself were exhibit director Brian Walker, museum co-director Chuck Green, curator Sherman Krisher, who assisted Walker with the exhibit, and museum manager **Ashley Hunt**.

Krisher praises "the support and the unequalled enthusiasm of the artists who contributed such wonderful artwork and trusted us with some of their best pieces. Ninety percent of what we got was spectacular." In many cases the museum requested and received artwork for specific covers, which it then mounted alongside copies of the printed covers so that visitors could compare them.

The museum was also lent artwork by various collectors, including Marvel's Direct Sales Manager **Carol Kalish**. VISION AND THE SCARLET WITCH artist **Richard Howell**, and Marvel colorist **Andy Yanchus**, as well as by **Ethan Roberts**, a friend of the museum. Yanchus and **Mark Hanerfeld** also volunteered to lend numerous items from their large collection of toys and commercial products based on Marvel characters.

The Marvel exhibit opened on July 7, but in effect the real opening was on Marvel Day the following Sunday. "We try to do an outdoor event every summer with some sort of summer feel to it," Krisher says. Remembering the Marvel Day of six years before, the museum staff decided to stage another one. They never expected the crowds that showed up this time, and attribute the huge turnout to the media blitz in the area's newspapers the week before the event. All of the Westchester-Gannett chain of newspapers serving the Westchester County, New York area, ran front page articles on Marvel and the exhibit in their living sections. The New York Times did a long piece about it in its Westchester County edition and also mentioned Marvel Day in the Weekend section of its main edition. New York's Village Voice also plugged the event, using a large picture of Spider-Man. Museum staffers themselves sent out flyers and put up posters, but, Krisher observes, "We got so much press coverage that our work was basically done for us. All we had to do was man the counter all day long when a thousand people descended on us."

"Let me re-emphasize," he continues, "that this was the single most successful day in the history of the museum. We had to hire extra parking space from the church down the street. We had a line two people wide that went all the way down the driveway!" With a good deal of pleasure, he sums up, "It was a mob scene!"

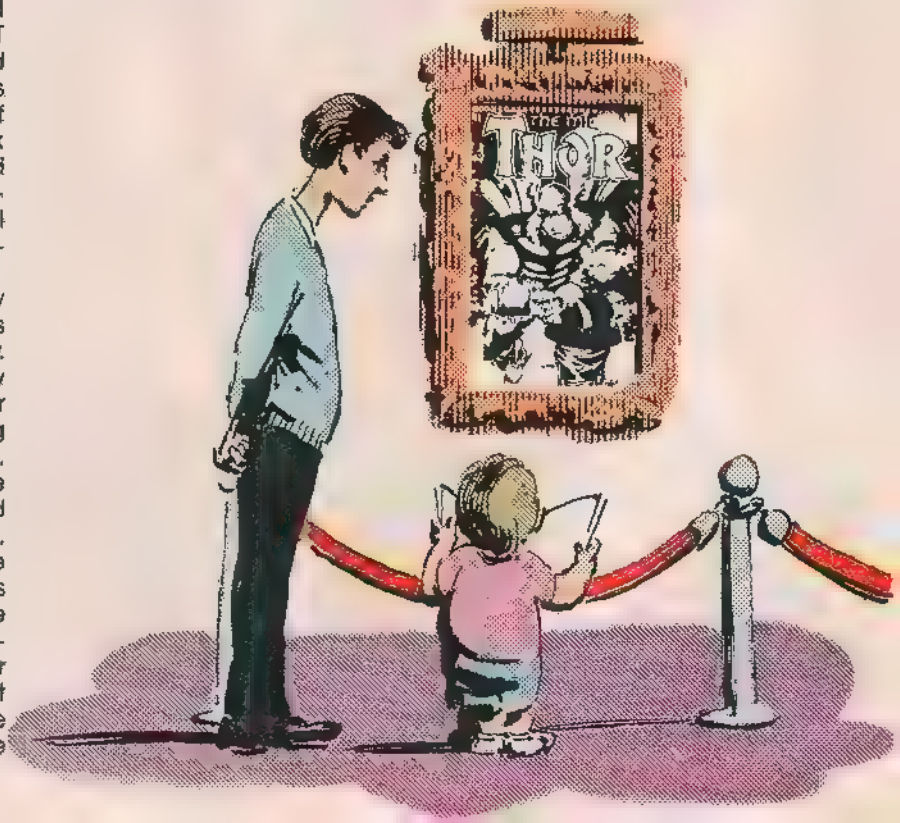
There were, of course, a large number of Marvel fans in their teens or older who came, but a great proportion of the people there were family groups, parents who perhaps discovered Marvel Comics when they were young, along with their children who have only recently begun reading them.

Once visitors got through the line, they could watch Spider-Man himself bounding about the outside of the museum castle, posing for photographs with fans. **Walter Simonson**, June Brigman, Mary Wilshire, and **Dick Ayers** drew sketches at large outdoor easels for attendees, while elsewhere on the grounds Chris Claremont, **Louise Simonson**, and Carl Potts answered questions from other museum visitors. At mid-afternoon an overflow crowd attended a question and answer session held by Carl, Chris, and the Simonsons in the museum's lecture hall.

The Marvel exhibit itself was up on the second floor, where the first thing that caught one's eye was a continuous slide show of Marvel Comics covers through the years. Beneath the slide screen was a display of art going back to the "Golden Age" of the 1940s, when the company that would become Marvel was known as Timely. Here was SUB-MARINER artwork by his creator **Bill Everett**, the original **Human Torch** as portrayed by **Carl Burgos** and Dick Ayers, and **Al Avison's** cover for CAPTAIN AMERICA (first series) #16, the 1942 issue containing **Stan Lee's** first story for the company.

Moving onward the visitor entered Marvel's "Silver Age" of the early 1960s and saw work by **Jack Kirby** on **Captain America**, **the Hulk** and the **Fantastic Four**, by **Steve Ditko** and **John Romita Sr.** on **Spider-Man**, by **Dick Ayers** on **the Two-Gun Kid**, and by **Gil Kane**, **Gene Colan**, **Bob Powell**, **Werner Roth**, **Don Heck**, and **Joe Sinnott** as well.

In the main display room were such stand-out pieces as **Mike Zeck's** painting for **the Punisher** poster (which reportedly elicited a great deal of comment from museum visitors), Bill Sienkiewicz's



Phoenix painting for the X-Men trade paperback, and Frank Miller and **Klaus Janson's** original artwork for the Daredevil poster. There was Walter Simonson's cover for THOR #351, with an enraged **Thor** charging towards the reader, Wendy Pini's cover for the first Marvel issue of ELFQUEST, and **Michael Kaluta's** "The Prince is Dead" cover for CONAN THE KING #20. There was **Terry Austin's** MARVEL FANFARE page in which Thor meets the Timely funny animal characters **Ziggy Pig** and **Silly Seal**, and there was even the cover for MARVEL AGE #29 drawn by Richard Howell and Joe Sinnott depicting **the Vision, the Scarlet Witch**, and **the West Coast Avengers**. The many, many other artists whose work was represented in the show included **Neal Adams, Barry Windsor-Smith, John Byrne**, Jim Starlin, **Howard Chaykin, Bemi Wrightson, George Perez, John and Sal Buscema, John** and **Marie Severin**, Carl Potts, **Larry Hama, Al Milgrom, Frank Robbins, Charles Vess, Frank Brunner, Mike Ploog, David Mazzucchelli**, June Brigman, **Dick Giordano**, Mary Wilshire, **Steve Leialoha, Frank Cirocco, Dave Cockrum, Tom Yeates, Rick Leonardi, Ron Frenz, Mike Mignola, Kevin Nowlan, George Tuska, Mark Badger, Pat Broderick, Mike Vosburg, Bob McLeod, Jerry Bingham, Chris Warner, Don Perlin, George Woodbridge, Esteban Maroto, Stan Goldberg, Howard Post, Bob Bolling**, and master self-caricaturist **Archie Goodwin**.

In yet another room was the astonishingly large display of Marvel toys and merchandise from over the last two decades, guaranteed to inspire nostalgic sentiments (and shocks of surprise) in elder Marvel fans. Yes, you might well remember the Aurora Spider-Man model kit, but what about the Spider-Man Hot Wheels "Scene Machine"? Here were the Marvel paperback novels, the action figures, the 45 rpm records, and the viewmaster kits. Here too were only a large sample of the seemingly innumerable kinds of Marvel drinking cups, each illustrated with a different character. The Spider-Man toy motorcycle was here, but wait—I'd never heard of Spider-Man sandals before? And Hulk sunglasses? But there they all were, believe it or not.

Besides the special guests already mentioned, there were a large number of other Marvel staffers and freelancers who came to Marvel Day. Marvel Age had a full contingent in attendance, including editor **Jim Salicrup**, former assistant editor **Kurt Busiek** and his successor **Adam Phillips**, designer **Janet Jackson**, coming attractions man **Dwight Jon Zimmerman**, and yours truly. Others present included Archie Goodwin, Jim and Daina Starlin, **Al Williamson**, Terry Austin, Charles Vess, **Elaine Lee**, Carol Kalish, Rich Howell, **Brett** and **Pat Blevins, Bruce Solotoff**, and **Roy Richardson**. Most of the Marvel personnel remained after the museum closed for a private cocktail party and buffet dinner that Marvel sponsored there that evening.

Although the exhibit didn't get such an enormous crowd on subsequent days, it attracted a high level of attendance throughout its run. "You would be surprised at the range in age groups," comments Krisher. "We not only got the younger generation, but I would say the largest group was between the ages of 25 and 40. We had so many people walk in here who I would never in a million years think would even admit to seeing a comic book exhibit. There were husbands and wives who looked as though they were between 35 and 40 coming in." Many of the visitors over 25 would spend twenty minutes to a half hour going through the Marvel exhibit, Krisher observes, indicating that they had more than a passing interest in the subject. "I did not expect this at all," he says, but theorizes that for the older visitors, "it may have been a nostalgia trip, Marvel's been around for over a generation now." Sixteen-year-olds who read FANTASTIC FOUR #1 when it first came out would be forty in 1985.

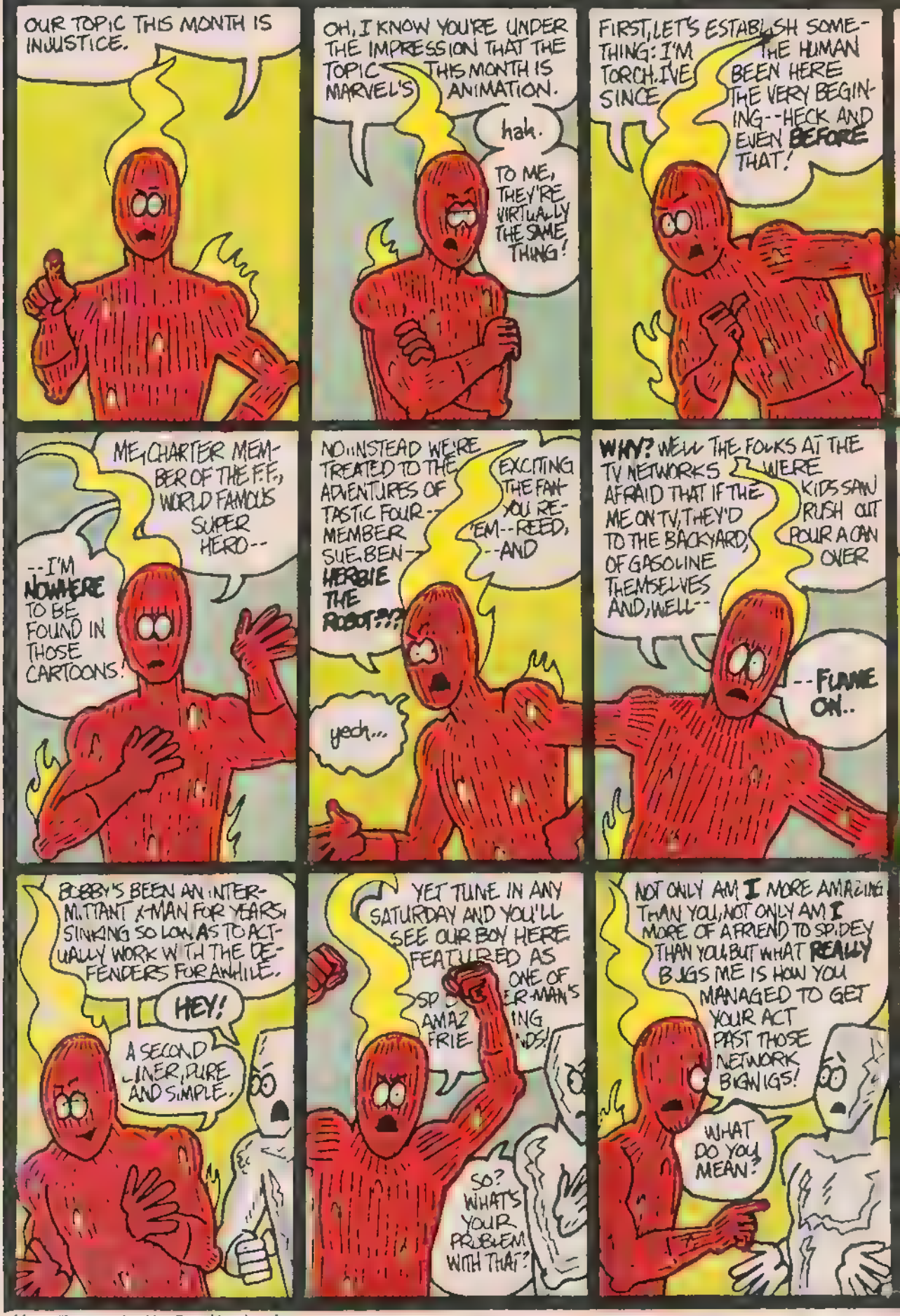
Krisher believes that the unusually large attendance for the exhibit and all the publicity it generated "proved how popular an art form the graphic storytelling medium really is." He also feels that the exhibit proved valuable in extending the museum's coverage of comic books as an artistic medium and in drawing in comics art enthusiasts who might be more interested in comic books than the museum's traditional area of emphasis, comic strips. "I see Marvel Day and the Marvel exhibit as opening new doors for the museum, getting the museum to focus more on another area than we have in the past, and getting new enthusiasm for the museum.

— Peter Sanderson

Marvel Day, 86?

Although the Art of Marvel Comics exhibit closed on October 27 to make way for the PEANUTS retrospective, anyone who missed out on the Marvel festivities shouldn't despair. The Museum is even now tentatively planning to hold another Marvel Day in the summer of 1986, Marvel's twenty-fifth anniversary year. Be prepared: maybe this year's Marvel Day will get two thousand people!

A SPECIAL GUEST EDITORIAL ABOUT MARVEL'S CARTOON SHOWS

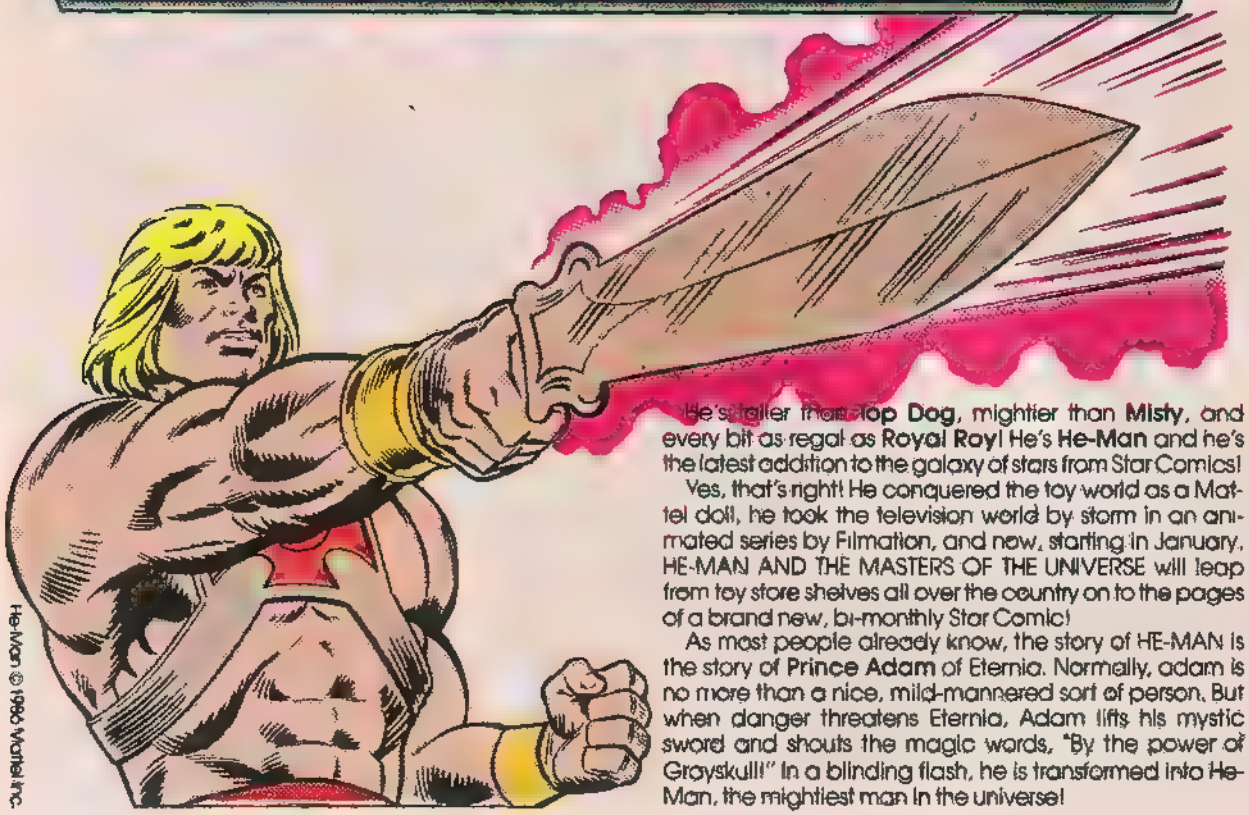

OUR TOPIC THIS MONTH IS INJUSTICE.
OH, I KNOW YOU'RE UNDER THE IMPRESSION THAT THE TOPIC THIS MONTH IS MARVEL'S ANIMATION.
hah.
TO ME, THEY'RE VIRTUALLY THE SAME THING!
FIRST, LET'S ESTABLISH SOMETHING: I'M THE HUMAN TORCH. I'VE BEEN HERE SINCE THE VERY BEGINNING--HECK AND EVEN BEFORE THAT!
ME, CHARTER MEMBER OF THE F.F., WORLD FAMOUS SUPER HERO--
--I'M NOWHERE TO BE FOUND IN THOSE CARTOONS!
NO..INSTEAD WE'RE TREATED TO THE ADVENTURES OF TASTIC FOUR--MEMBER SUE, BEN--HERBIE THE ROBOT?!?
EXCITING THE FAN YOU RE-'EM--REED, --AND
yech...
WHY? WELL THE FOLKS AT THE TV NETWORKS WERE AFRAID THAT IF THE KIDS SAW ME ON TV, THEY'D RUSH OUT TO THE BACKYARD, POUR A CAN OF GASOLINE OVER THEMSELVES AND, WELL--
--FLAME ON..
BOBBY'S BEEN AN INTERMITTANT X-MAN FOR YEARS, SINKING SO LOW AS TO ACTUALLY WORK WITH THE DEFENDERS FOR AWHILE.
HEY!
A SECOND LINER, PURE AND SIMPLE.
YET TUNE IN ANY SATURDAY AND YOU'LL SEE OUR BOY HERE FEATURED AS ONE OF SPIDER-MAN'S AMAZING FRIENDS!
SO? WHAT'S YOUR PROBLEM WITH THAT?
NOT ONLY AM I MORE AMAZING THAN YOU, NOT ONLY AM I MORE OF A FRIEND TO SPIDEY THAN YOU, BUT WHAT REALLY BUGS ME IS HOW YOU MANAGED TO GET YOUR ACT PAST THOSE NETWORK BIGWIGS!
WHAT DO YOU MEAN?

 Story and art by Fred Hembeck

I WAS A CHARTER MEMBER OF THE FANTASTIC FOUR, THE GROUP THAT FOUNDED THE MODERN MARVEL UNIVERSE--AND YEARS BEFORE THAT, ANOTHER GUY WENT BY THE SAME NAME AS ME.
YOU MIGHT KNOW HIM TODAY AS THE VISION.
MY POINT? I'M A HOUSEHOLD WORD. I'M FAMOUS, AND HAVE BEEN FOR YEARS AND YEARS AND YEARS
PRETTY GOOD, huh?
OBVIOUSLY, THE FOLKS AT MARVEL ANIMATION WEREN'T TOO IMPRESSED. ANYBODY SEE THOSE FANTASTIC FOUR CARTOONS A FEW SEASONS BACK?
I'LL TELL YA, THOSE TV GUYS SURE HAVE FAITH IN THE A LOT OF INTELLIGENCE OF TODAY'S YOUTH, DON'T THEY?
BUT OKAY, I CAN ALMOST SWALLOW THEIR LOGIC, EXCEPT FOR ONE THING:
ALLOW ME TO INTRODUCE YOU TO BOBBY DRAKE, aka ICEMAN, A REVERSE HUMAN TORCH IF I EVER SAW ONE.
H'LO!
AREN'T THEY WORRIED ABOUT KIDS WHO MIGHT THROW THEMSELVES INTO SNOW BANKS--OR WORSE, CRAWL INTO REFRIGERATORS TRYING TO EMULATE THEIR HERO, NAMELY ICEMAN!
oh, THE DANGER, THE DANGER!..
uh, TORCH? --TORCH??
eh?
CHILL OUT.
HE'LL BE SEEING YOU IN THE PAGES OF THE F.F., AND ME! WELL BESIDES X-FACTOR, YOU CAN TUNE ME IN EVERY SATURDAY--CHECK YOUR LOCAL LISTINGS.
Sob, I WANT TO BE ON TV TOO...
WELL, HAVE YOU THOUGHT OF "WHEEL OF FORTUNE"?...

STAR SPOTLIGHT

HE-MAN AND THE MASTERS OF THE UNIVERSE



He's taller than **Top Dog**, mightier than **Misty**, and every bit as regal as **Royal Roy**! He's **He-Man** and he's the latest addition to the galaxy of stars from Star Comics!

Yes, that's right! He conquered the toy world as a Mattel doll, he took the television world by storm in an animated series by Filmation, and now, starting in January, HE-MAN AND THE MASTERS OF THE UNIVERSE will leap from toy store shelves all over the country on to the pages of a brand new, bi-monthly Star Comic!

As most people already know, the story of HE-MAN is the story of **Prince Adam** of Eternia. Normally, adam is no more than a nice, mild-mannered sort of person. But when danger threatens Eternia, Adam lifts his mystic sword and shouts the magic words, "By the power of Grayskull!" In a blinding flash, he is transformed into He-Man, the mightiest man in the universe!

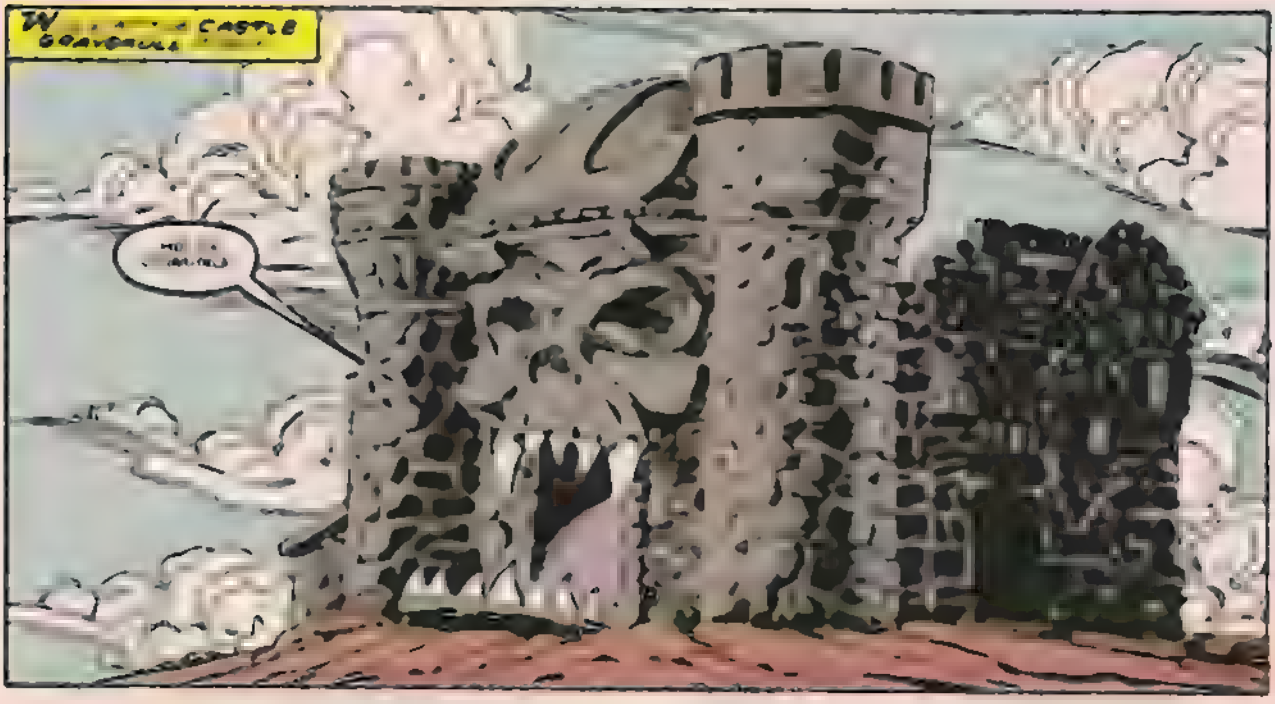
He-Man © 1986 Mattel Inc.

He-Man is not alone in battling evil, however. He has the help of many allies, such as **Teela**, Eternia's Captain of the Royal Guard; the wise and powerful **Man-at-Arms**, the fiercelyu formidable **Battlecat**; the beautiful **Sorceress**, mistress of the magical Castle Grayskull; and **Orko**, whose magic powers occasionally work the way he wants them to!

But that doesn't mean that the stories won't be fun too! "I've always made the comics I've written as funny as I could," Mike says. "There's nothing wrong with a comic book being funny!"

In fact, the humor in Mike's writing was one of the things which made HE-MAN editor **Ralph Macchio** think that he was the perfect writer for the series! "Mike has a feel for

day, I was offered HE-MAN!" he laughs. "I liked it because I like simpler kinds of comic books. I was a fan in the '60's when comics series featured clear-cut stories without plot complications that carry on for years." HE-MAN gave Mike a chance to help create a new series in the tradition of the ones he had loved! And it seemed to be equally well suited to Ron's special talents! "He-



And of course, he's made his share of enemies as well! Foremost among them is **Skeletor**, the deadly, skull-faced mage who is determined to make Castle Grayskull's power his own! But even Skeletor has to think twice about the menace of **Hordak**, master of the Evil Horde—the all-seeing **Mantenna**; the half man-half beast, **Grizzlor**; **Leech**, possessor of incredible powers of suction, and the two-headed **Modulok**, whose interchangeable body parts make him a force to be reckoned with!

He-Man's world is an exciting one, and the bi-monthly HE-MAN comics series promises to do it the justice it deserves! Written and drawn by **Mike Carlin** and **Ron Wilson**, the same team that gave the world so many great issues of THE THING, HE-MAN will be a mixture of fun and adventure that won't just be for kids! "I won't write down to my audience," Mike says, reflecting the belief of everyone involved in the project. "These will be regular stories with regular conflicts."

light stories and comedy," Ralph observes. "THE THING had just been cancelled, so Mike and Ron were free, and I saw that they work well as a team! Ron's art has a simple, basic, strong Marvel style like **Jack Kirby's** or **John Buscema's** which is perfect for HE-MAN!" Between Ron's powerful pencils and **Dennis Janke's** smooth, clean inks, the HE-MAN series will have a distinctive look all its own! While it will be slightly different from that of the HE-MAN cartoons, it will be every bit as down-to-earth! "I want to keep the faces simple, not overrendered, so I'm using less lines," Ron explains. "But I'm treating HE-MAN like any other comic book that I'd draw. The biggest audience for HE-MAN is the young audience. But I think that drawing it this way will help us reach a more diverse audience, both younger and older people!"

Mike remembers the day that he was asked to write HE-MAN. "The official word came down that THE THING had been cancelled, and the next

Man is the perfect character for me," Ron says. "Mattel was looking for someone who could beef up the character and add muscle tone." And as anyone who's seen Ron's work on series like POWER MAN and THE THING can attest, drawing mighty-muscled characters is one of the things Ron does best! Mike and Ron meshed as well on HE-MAN as they had on their previous work together, but the way they work changed a bit. As Mike explains, "The only difference is that now I'm writing the stories in full-script (giving Ron panel-by-panel descriptions of the story) and drawing scribbly layouts for him. He doesn't have to follow the layouts if he doesn't want to, and it's easier for me to write dialogue from the art." Ron finds this method easier and more enjoyable, too. "It's fun working with Mike! His thumbnail sketches help me pace the book. I can follow them or deviate from them, but I know where a page begins and ends. I'm not tempted to stick in an extra page!"

Mike and Ron like working together, and it shows through in their work! So impressive were the sample character sketches which Ron did for the people at Mattel that they wanted to hire him on the spot!

Mattel's admiration of Ron's work is typical of the company's relationship with Marvel. "The people at Mattel have been extremely nice," Ralph says. Each HE-MAN story has to be approved by Mattel before it can be published, but so far, the stories have been so good that Mattel hasn't asked for any major changes!

And what stories they are! As Ralph says, "Mike's imagination is boundless! We can't restrain him!" The series begins after He-Man and Skeletor have been enemies for some time. Skeletor has decided to conjure up a new menace with which to plague He-Man! But the menace he conjures up —Hordak— proves to be too much for even Skeletor to handle! Hordak and his Evil Horde will be playing a major role in HE-MAN and will provide some of the greatest threats that He-Man (or Skeletor, for that matter) has ever faced! HE-MAN #2 will introduce the awesome menace of the Slime Pit! And Eternia will soon become the home of two alien heroes, **Rockon** and **Stonelar**, a pair of comet-men who travel through space encased in rock-like armor! Orko accidentally brings one of the pair to Eternia, but no sooner does he arrive than he is duped by Hordak into fighting He-Man! It sure looks like He-Man's going to have his hands full with Hordak around!

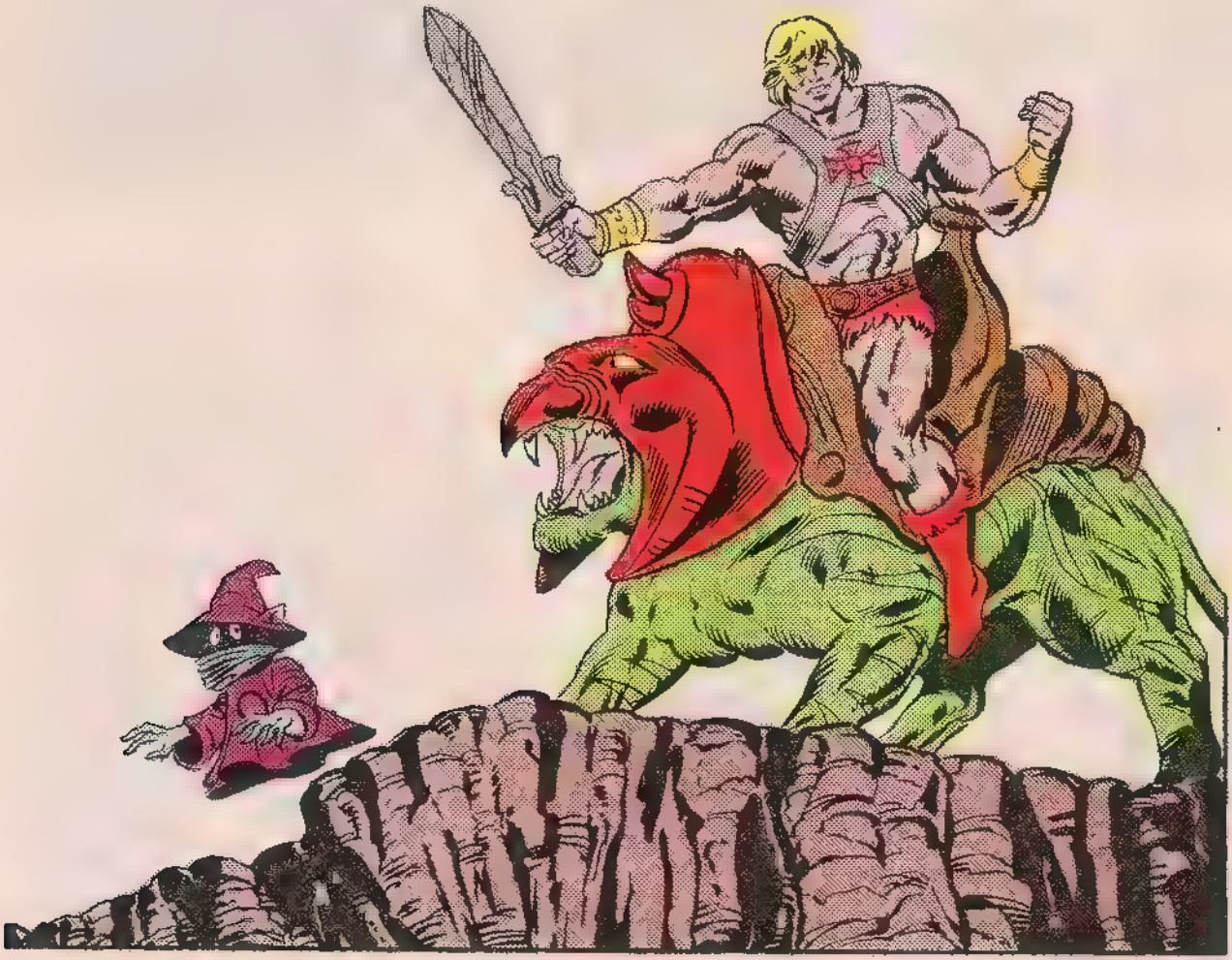
"I like the idea of dealing with a universe so much like the Marvel Universe," Ralph says. But while there may be similarities, He-Man's universe is *not* the Marvel Universe! "The HE-MAN Universe is itself an evolving and dynamic universe," says Ralph. "There are so many new characters and concepts that it's hard for me to keep up with it!"

As you've probably guessed by now, Ralph, Mike, and Ron are all having a great time working on HE-MAN! "At first, I didn't know how it would work out, but I'm very happy drawing HE-MAN! Everyone seems happy with my work and that's what's most satisfying," Ron says modestly. "If I can do it and get it right, that's what makes me the most satisfied!" Ralph was so overcome talking about HE-MAN that he leaped on his desk, pulled out a tennis racket, and cried, "By the power of Cresskill!" (invoking the name of his hometown). And Mike sums it all up by saying, "I wrote THE THING for a couple of years and they've yet to give me a **Thing** toy! I've already got a couple of MASTERS OF THE UNIVERSE do is!"

And that would pretty much wrap up this article, but as anyone who's seen the HE-MAN cartoon series knows, HE-MAN stories always end with a moral! So what's the moral of this story? It goes like this:

Listen to your mother and father, brush your teeth after every meal, look both ways before crossing the street, never take candy from a stranger with a blue hood and a skull face, and most of all, accept no imitations!

—Shelly Fisch



DOCTOR

Doctor Who is far and away the longest-running science fiction program in television history. The success of the Time Lord's adventures led to new, illustrated stories in **DOCTOR WHO MONTHLY**, published by Marvel's British division. These epics are now being reprinted for us readers in the U.S.A. in color and in deluxe format.

In the one-and-a-half years that Marvel has been publishing *DOCTOR WHO*, the book has already featured interviews with **Peter Davison** (Doctor #5), **Colin Baker** (Doctor #6), producer **John Nathan-Turner** and writer **Terrance Dicks**. See what you've missed? Read those back issues! You can bet a lifetime supply of jelly babies that many more chats with the people before and behind the cameras will appear in the future. The glorious package is being edited by **Jim Salicrup**, ably assisted by **Adam Philips**. **Patrick Daniel O'Neill** has a regular column ("Who Knows") giving the latest information about the show, American fan clubs and even threats to the galaxy! He also frequently writes historical features about some of the life forms the Doctor has met over the years.

Before jumping *too* far ahead, we'll attempt to bring up to date those unfortunate people who haven't seen the program or the comic. Let's examine the history of the being known simply as the Doctor:

On November 23, 1963, the British Broadcasting Company introduced a new series produced by **Verity Lambert** and starring **William Hartnell**, a character actor known mostly for his portrayals of gruff police and army officers in a number of British movies. A strange man called the Doctor, his granddaughter **Susan**, and two British schoolteachers, **Ian** and **Barbara**, were the first to travel the cosmos in the Doctor's wondrous machine, the TARDIS (which stands for Time And Relative Dimensions in Space). The craft supposedly had the capability to assume any external shape, yet some circuit failed, and the TARDIS has remained the shape it took in the first episode—that of a British police call box. Despite its small appearance, the TARDIS is huge on the inside.

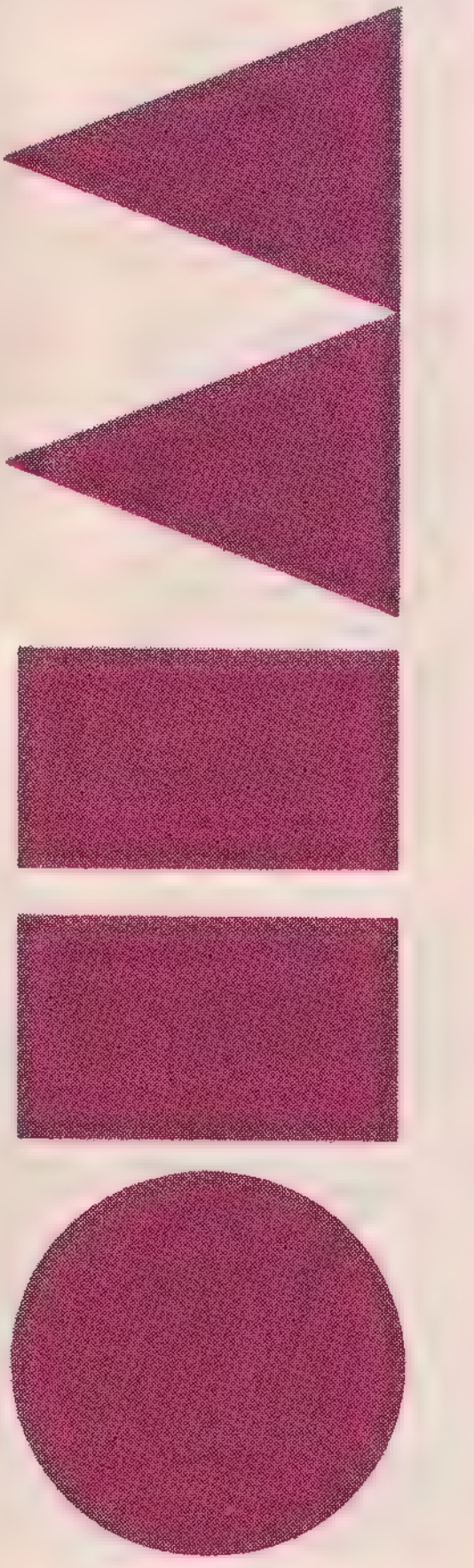
All that anyone ever discovered about the Doctor and Susan in those early days of the series was that they were exiles or fugitives from another world, and that they had taken one of their race's time/space machines. The lack of information about this irascible, brilliant elderly man often prompted other characters to ask the question, "Doctor WHO?" It's a question that, to this day, has never been fully answered.

Intended as a children's program, the series showed not only futuristic and alien settings, but it also delved into the past, to encounters with historical figures. Hartnell portrayed the Doctor as an arrogant, easily annoyed genius, who also showed moments of great kindness and compassion, yet who always had a complete lack of tolerance for injustice and wrongdoing.

Despite this, it's unlikely that "Doctor Who" would have survived for more than one or two years had it not been for the second story of the series, "The Daleks"—the evil, destructive creatures that would become the Doctor's most persistent foes. They were an immediate national sensation, and they gave the series a much-welcome promotional push.

After three years, Hartnell announced he was leaving the show, due to a worsening illness. The show's producers took the then unusual step of having another actor take over the lead role. The Doctor, seriously ill, "regenerated" into a new form for the first time.

Patrick Troughton's Doctor was completely different. With his checkered trousers and baggy clothes, he was a sort of "cosmic hobo." Regardless of the change in behavior, he kept the urge to combat injustice. Near the end of Patrick's third season, we still knew very little about the Doctor. That changed dramatically in his



finale, "The War Games." At the conclusion of that saga, the Doctor was placed on trial by the members of his own mysterious race, the Time Lords of Gallifrey, who exiled him to Earth and forced him to regenerate once more.

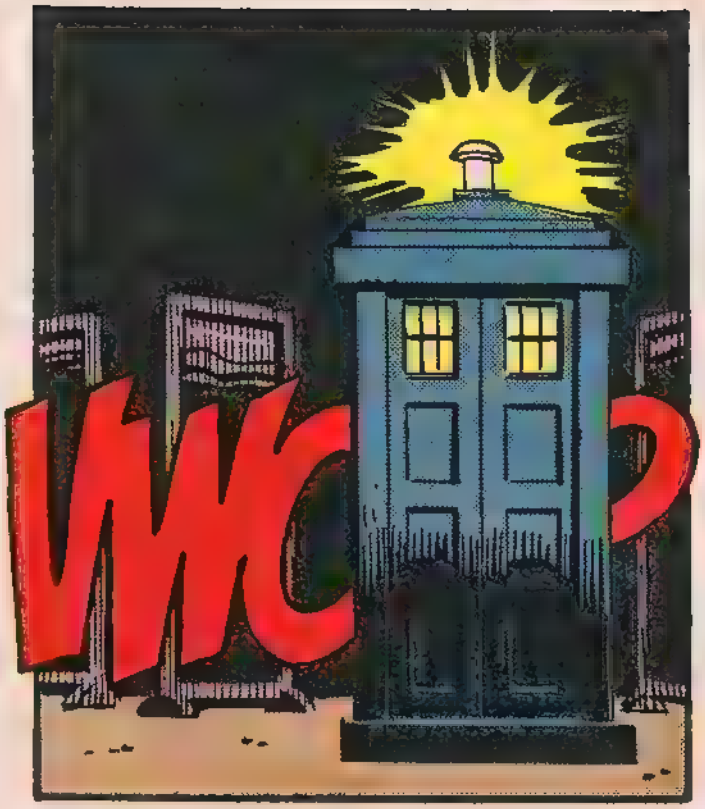
Thus began the five-year era of **Jon Pertwee** in 1970. Known primarily as a comedian before taking the part, Jon played the Doctor as an amazingly flamboyant, athletic scientist with an affinity for strange gadgets, odd vehicles and fine cuisine. At this point, the series began to noticeably drift away from the "children's show" label and to move into the British television mainstream.

Tom Baker, the fourth Doctor, starred in the series for the longest period of time (seven years) and is felt by many to be the most popular of the incarnations. His episodes were also the very first that American audiences saw when the program was initially distributed in the mid-seventies.

Armed with an incredibly long scarf, an everlasting grin and a distinctly erratic personality, Tom's Doctor was selfless yet egotistical, amusing yet impatient, and brilliant yet mad as a Hatter.

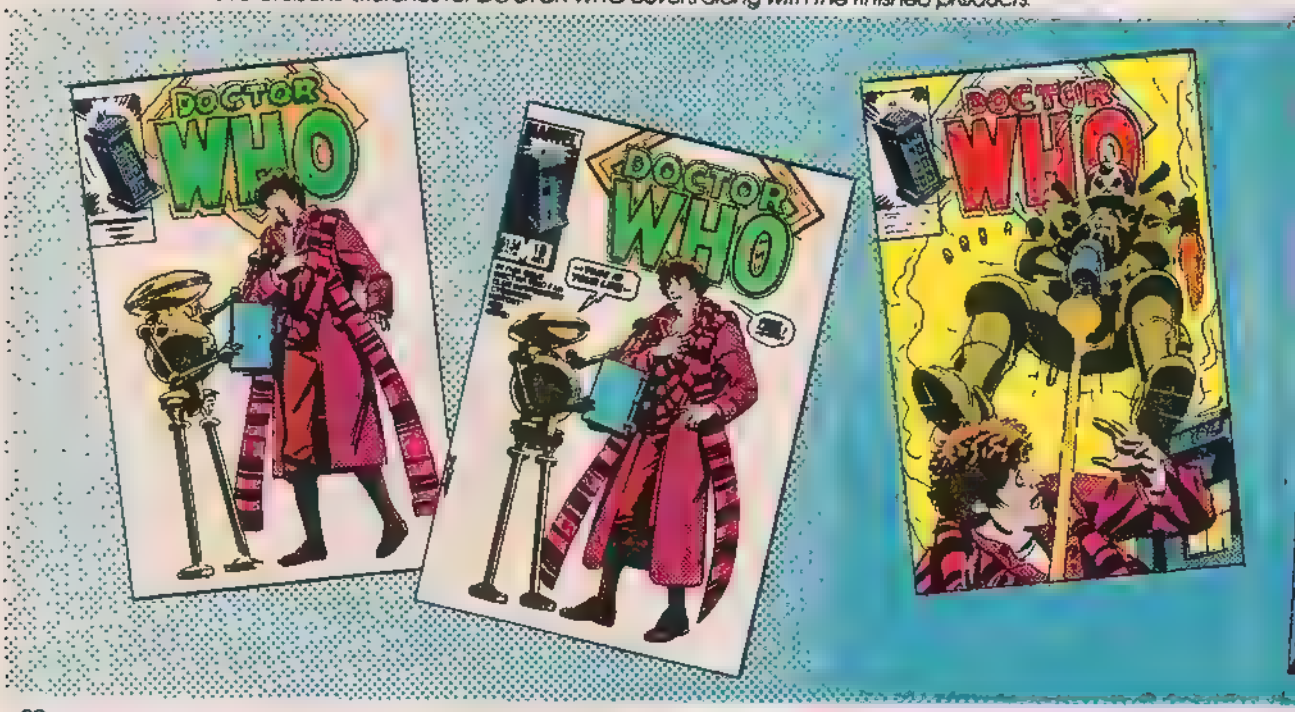
The fifth Doctor, played by Peter Davison, drew on many of the qualities from the first two Doctors for his interpretation, and he also brought a greater sense of vulnerability and innocence to a character that had until recently seemed untouchable. The youngest of the incarnations, Peter's Doctor was, in his three years, very charming and constantly curious—a curiosity which placed him in bad situations on many occasions.

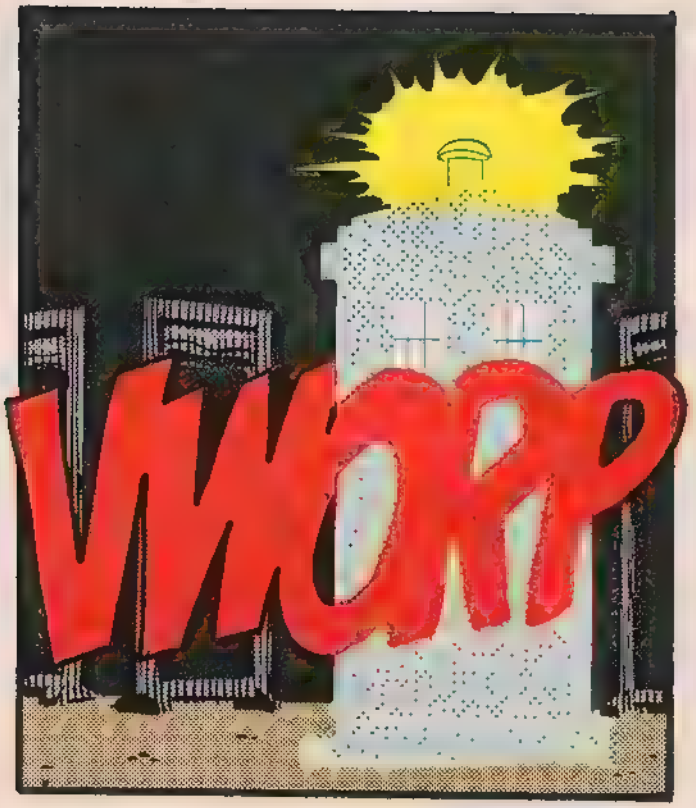
Currently in the role is **Colin Baker** (no relation to Tom), whose costume is a fashion designer's nightmare of colors. His Doctor truly seems to contain characteristics from his five predecessors: irritability, a sharp wit, flamboyant physical action, eccen-



Let's do..

Here are some of Dave Gibbons' sketches for DOCTOR WHO covers along with the finished products.





. the Time WHORP again.

tricity, and a certain recklessness. Colin has completed only one season so far (the BBC had placed the series on hiatus until September), and his episodes are just now being syndicated here.

The Marvel comic has so far been featuring adventures of the Tom Baker and Peter Davison Doctors from the DOCTOR WHO MAGAZINE, illustrated mostly by **Dave Gibbons**, who has also been supplying all-new covers for the U.S. issues. Now that Dave's Doctor Who stories have all been reprinted, you'll be seeing the work of other talents such as **Steve Parkhouse** (author of many of the stories), **Mick Austin**, **Paul Neary** (of CAPTAIN AMERICA) and **Steve Dillon**. **John Ridgway** is currently the artist on the British magazine, and you can see his work in the sixth issue of the SWORD OF SOLOMON KANE mini-series.

DOCTOR WHO is a direct-sales only book, meaning that it's available only in comic book stores, as opposed to supermarkets and newsstands. This has some nice benefits. If you want to get back issues of the comic in order to read one of the interviews or gaze at Dave's terrific art, it's relatively easy to locate copies. Also, fans who simply like the TV show are going into comic book stores for DOCTOR WHO and are discovering other comics titles, and some comic book readers are similarly getting their first glimpse of the Doctor through the comic and are then getting interested in the program!

If you're a member of the first group, then welcome to comics! If you fall into the second category, enjoy the show! Regardless of how you discovered the Doctor (or if you're just doing so now), be sure to check out every monthly issue of Marvel's DOCTOR WHO for thrilling stories and the latest in Whovian news and features!

—Ken Hart

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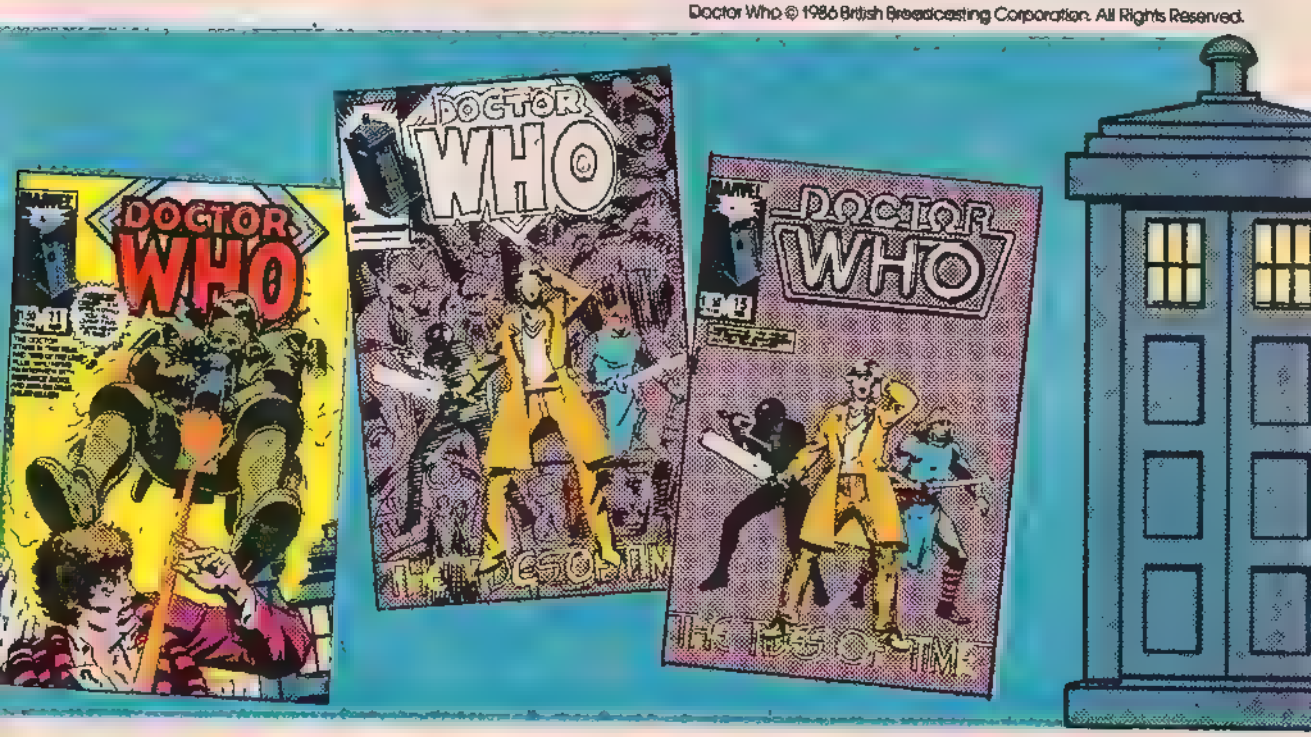

NEW TALENT DEPARTMENT

This month, the New Talent Department looks at the work of **Tom Lyle**, an aspiring penciller from Baltimore, Mary and.

Tom was born on November 2, 1953 in Jacksonville, Flor.da. It was in Junior High School that his interest in art began. "I started doodling in eighth or ninth grade and then in 1966 or '67 I discovered **Jack Kirby**."

That was when, in his own words, he became a "true Marvel.te."

Saying that, "my other major influence, believe it or not, is **Barry Windsor-Smith**," Tom has worked from the foundations laid down by these comic greats to "build my own style and try not to encounter comparisons to the styles of other artists."

Tom was an "early X-MEN freak" and a fan of all the Jack Kirby and **Steve Ditko** titles. Noting that, "back then, you could buy all the Marvels for a dollar and twenty cents a month, so it was easy to keep up with them!"

Majoring in advertising design at the University of Florida, Tom began working in a variety of jobs, including a s gn company, an advertising agency and as an art director for a printer

About three years ago, Tom decided to dedicate h.m-self to working on his comic art with the hope of breaking into one of the major companies. He moved to Baltimore with his wife, to be closer to New York, which is very important to anyone wanting to make it in the comics field

"I try to make a trip into the city every six weeks. The Marvel editors have been very encouraging, especially **Mike Carlin, Denny O'Neil, Mark Gruenwald, Jim Owsley** and (art director) **John Romita.**"

Tom has been given professional plots from upcoming issues to work from for his samp e pages. This method not only helps Tom see how the writer wants the story told, but it also allows him to compare his pencils against those of a finished Marvel comic.

Tom's day centers around his comic art and his extra freelance work. He puts in between five and eight hours a day at his drawing board, penc.l ng during "regular working hours, nine to five, while my wife is at her job."

Feeling that his work is improving under the gu dance and encouragement of various Marvel ed.tors, Tom hopes that he is close to his breakthrough in comics.

And what would he want to breakthrough on?

"Well, I'd kill to do the X-FACTOR, since they are the original **X- Men** and my favorite characters ever, but I'd like to work on anything they'd give me." Tom Lyle seems very close to fulfilling his hope. Tom recently got his first professional break at Marvel, drawing **The Constrictor** for the third issue of THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE DELUXE EDITION.

Next month, CAPTAIN AMERICA editor Mike Carlin and Marvel Art D.rector John Romita review the sample pages Tom finished from the plot of CAPTAIN AMER.CA #317

—Fabian Nicieza

How To Submit Your Samples . . .

For anyone interested in submitting work to us, we recommend producing samples for **THE OFFICIAL MARVEL COMICS TRY-OUT BOOK**, available in comics shops or by mail. If you cannot obtain the **TRY-OUT** book, here is a brief recap of our requirements.

Send photocopies—do not send original art. Each submission must include a stamped, self-addressed envelope with proper return postage. Otherwise, your samples will be thrown away.

WRITERS—Submit brief plot synopses only. Do not send scripts, short stories, or long outlines. Submissions must be typed. A plot synopsis should be no longer than two typed pages. Send two synopses at most.

PENCILERS—Submit two to four pages of panel-to-panel continuity. Do *not* send pin-ups, abstract art, landscapes, etc. Drawings should be in pencil on kid finish Bristol paper. Your pages should be one-and-one-half times as large as the pages in the printed comic. Draw any characters you want, but show a variety of settings and situations. Demonstrate that you can draw super heroes, ordinary people, action and quiet scenes.

INKERS—This is a tough one. First, you will have to get pencil drawings to ink, either your own or someone else's. It's perfectly all right to trace the pencil drawings. Again, your work should be on kid finish Bristol paper, and should be panel-to-panel continuity. Use India ink. Before inking the pencil art, you must photocopy it. Submit both photocopies of the inked work and photocopies of the original pencil art. Two to four pages is fine.

LETTERERS—Submit samples of lettering approximately one-and-one-half times larger than the lettering printed in the comics. Include samples of sound effects, titles, and display lettering. Letter your samples in India ink on kid finish Bristol paper.

COLORISTS—Without the TRY-OUT book, there is really no easy way to submit coloring samples, because our coloring process is complicated and very specialized. If you really want to try, though, buy a copy of a Marvel pocket book that's printed in black and white. These are on sale at most stores that sell paperbacks. Photocopy half a dozen or so pages on *bond paper*. Color these bond paper photocopies with colored inks, dyes, water colors, or whatever tools you have available. Professionals use Dr. Martin's water-color dyes which may not be available where you are, but that's not important; if your samples are really outstanding, we'll try you out on regular pages and loan you a Dr. Martin's kit. Remember, our regular color printing process is very restrictive. A lot of modeling and color blending will only show us that you aren't familiar with the limits of comic book printing. In general, the simpler your coloring samples are, the better. A brief discussion of comic book coloring appears in **MARVEL AGE MAGAZINE** #13, available at most Direct Sales Outlets.

All submissions should be addressed to:

Submissions Editor
Marvel Comics Group
387 Park Avenue South
New York City, NY 10016

THE MARVEL AGE

In 1971, America seemed to be catching its breath after the turbulent '60's. The Age of the Hippie was coming to a close, and singer-songwriter **Don McLean** topped the charts with *American Pie*, a song which summarized the events of the preceding decade. Americans flocked to movie theaters to see films like **Woody Allen's** *Bananas* and the first of **Clint Eastwood's** *Dirty Harry* movies. While the war in Vietnam continued to rage, a war of a different kind was being fought in the pages of THE AVENGERS! And while newspaper headlines told of slums and runaways, those selfsame problems were being examined in the pages of AMAZING ADVENTURES!

As it had through 1970, AMAZING ADVENTURES continued to present two continuing series. And so, while **the Black Widow** was dealing with the problems of America's youth (which included a number of battles with **the Astrologer**, who used runaway teenagers as pawns in his schemes), **the Inhumans** were fighting other kinds of battles. Early in the year, the series was taken over by **Roy Thomas** and **Neal Adams**, the same team which had previously produced some of the finest X-MEN stories so far! Under Roy and Neal, the Inhumans' royal family defeated their evil cousin, **Maximus the Mad**, but as a result of one of Maximus' brain blasts, **Black Bolt** found himself in San Francisco, costumeless and with his memory a blank! By the time the other Inhumans found him, Black Bolt had fallen in with **Lionel Dibbs**, a man who wanted to use Black Bolt's power to level the slum in which he'd been forced to spend his childhood! The Inhumans' battle with Dibbs also brought them into conflict with **the Mighty Thor**! And before Black Bolt's memory could be restored, he had become a captive of the ever-malevolent **Magneto**!

The Inhumans weren't the only ones trying to make progress in the slums, though. Thanks largely to his new partner, **the Falcon**, **Captain America** spent much of the year doing his best to keep Harlem free of riots and violence. And considering that evil doers like **Modok**, **Stone Face**, and **the Red Skull** were trying their darndest to stir things up, that wasn't an easy task! Meanwhile, Falc was trying to prove himself as a hero by bringing in a wanted criminal—but the "wanted criminal" he picked was **Spider-Man**, who wasn't eager to be arrested! Cap and Falc soon aided S.H.I.E.L.D. in battles against **the Grey Gargoyle** (who managed to make the Falcon his slave in his bid to steal the all-but-universal solvent Element X) and **Hydra**. And somehow, they found the time for the Falcon to fall in love with a woman named **Leila**, and get a brand new costume, while Cap joined the Police Department as Steve Rogers.

Things were jumping over in ASTONISHING TALES, too! A constantly changing line-up of writers and artists which included artist **Barry Smith** (remember that name!) chronicled the truly bizarre adventures of everybody's favorite jungle lord **Ka-Zar**, as he helped **Garokk the Sun-God** against the menace of the evil **Zaladne** and watched World War II being fought with dinosaurs as weapons! And meanwhile, writer **Larry Lieber** had teamed with some of the finest artists in the business, including **George Tuska**, **Mike Esposito**, and even comics art pioneer **Wally Wood**, to tell the story of **Dr. Doom's** epic battle with the Red Skull! In Doom's absence, the Skull had seized control of Latveria, planning to use it as the base of his new Nazi empire! The Skull tried to use Doom's own weapons against him,

but found out the hard way that he couldn't beat the megalomaniacal monarch at his own game!

Battles of a different sort were being waged in the pages of CONAN THE BARBARIAN, thanks to the talents of Roy Thomas and Barry Smith (remember that name?). It was on CONAN that Barry's powerful yet graceful art first began to establish him as a major talent, and Roy's stories (often adapted from **Robert E. Howard's** original CONAN novels) served as the perfect showcase for him. In fact, two of the stories the pair produced in 1971 were nominated as Best Story of the Year by the Academy of Comic Book Arts! They began the year with a story which was to yield one of the most famous prophecies of the **Conan** mythos, "Soon you shall witness the passing of kings—aye, and of more than kings!" The prophecy was fulfilled in the tale of a god who died with the deaths of his last two followers. This story was followed by "The Tower of the Elephant," a classic tale in which Conan helped an elephant-like being gain revenge against the sorcerer who had enslaved him. Conan's travels to the city of Shadizar, too, were fraught with supernatural perils, such as life-or-death struggles with a tiger-woman and giant bats! Before the year was out, Conan would know betrayal, face a bull-god, and nearly become the victim of a once human, squidlike creature! Not a pleasant year, even for a barbarian!

The most exciting events of the year, though, may have taken place in the pages of THE AVENGERS! After a battle on the homeworld of the awesome **Arkon, the Avengers** ended up on an alternate Earth where they first met **the Squadron Supreme!** It would be fourteen years before the Squadron would finally get its own series, but even in 1971, it was plain to see that the team was made up of its Earth's greatest heroes! After helping the Squadron save their world from destruction (all in a day's work for our awesome Assemblers), the Avengers returned home to learn the true origin of **the Black Panther!** They heard the story of how T'Challa had been born to the chief of the African nation of Wakanda, and how he had undergone a series of grueling tests to prove himself worthy of receiving the costume and animal-like abilities of the Black Panther! T'Challa left the Avengers to take his late father's place as chieftain of the Wakandans, so he wasn't around when the Avengers (together with **the Hulk**) took on the menace of **Psyklop!** This story, a crossover with THE INCREDIBLE HULK, may be most noteworthy for its having been plotted by celebrated science fiction author **Harlan Ellison!** No sooner had they disposed of Psyklop than the Avengers found themselves side-by-side with **Captain Mar-vell** in the heart of the titanic Kree-Skrull War! Before the year was over, the Avengers would have to fight the Super-Skrull and the first Skrulls who came to Earth 'way back in FANTASTIC FOUR #2; they would face growing anti-Avenger movements (foreshadowing today's anti-mutant movements) and disband, **Quicksilver** and **the Scarlet Witch** would be taken captive; and **Ant-Man** would take a trip through **the Vision's** brain! And even after all of that, the war *still* wasn't over!

Already, the stage was set for fireworks aplenty in 1972! But 1971 was still far from over, as we'll see next time, when we take a look at crossovers galore and the birth of a brand new super-team! (Who says this isn't the Marvel Age of suspense-filled endings?)

—*Shelly Fisch*

WHEN DID WOLVERINE FIRST APPEAR?
WHAT WERE THE X-MEN DOING AT THE TIME?
WHO DREW THAT EPIC BATTLE?

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This month's lettercol title is a blast from the past, as suggested by *John Tessier* of St. Paul, MN. Thanks, John—and say hi to the World Theater for us next time you're in that area. Anyone else who's got a great title for this feature—send it in, send it in! It's your chance for cheap and fleeting fame, after all!

Now for the tough part—living up to the title...

Dear MARVEL AGEnts,

I am writing this letter to tell you how awesome a mag you have. I am sitting on the edge of my seat for the next issues of IRON MAN, X-MEN, ALPHA FLIGHT, WEST COAST AVENGERS, AVENGERS, and many more. I also can't wait for X-FACTOR. It's gonna be outrageous. I grabbed AVENGERS #263 and went spastic when **Jean Grey** was shown on the last page. Well, until next time, Make Mine MARVEL AGE!

Todd Howell
8450 Kingsley
Canton, Mich. 48184

Dear MARVEL AGE MAGAZINE,

This is my first time to write, and I want to start by saying I really like your mag. It's very informative and helps me keep up-to-date on my favorite Marvel characters. Which brings me to why I'm writing. I have a question concerning the "return" of Jean Grey. According to FANTASTIC FOUR #286, Jean Grey has been at the bottom of Jamaica Bay and never became **Phoenix**. It also says Phoenix and Jean Grey were two separate people. OK, now the question. How was **Rachel Summers** born? In her timeline, "Jean Grey" never died as Phoenix. Later on, "Jean" and **Scott** got married and had a daughter. If Jean Grey wasn't Phoenix here, was she really Phoenix there? Is Jean still alive at the bottom of Jamaica Bay in Rachel's past? Did Scott mate with the entity Phoenix? That would explain how Rachel got her Phoenix powers.

Could you please explain all this for me and my friend? We'd really appreciate it.

Tim Veihl
Quincy, IL 62301

Rachel Summers is the daughter of the Scott Summers and Phoenix of that alternate timeline, *Tim*. Whether that Phoenix was Jean, or whether Jean even survived the shuttle crash in that reality, is as yet unknown. Keep an eye on X-MEN and X-FACTOR for details.

Dear MARVEL AGErs,

I just picked up #34, with the article about the new **Joes**. It was pretty good. Will there ever be a G.I. JOE issue with super heroes in it? Will there be a G.I. JOE ANNUAL? Will G.I. Joe or **Cobra** be in THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE DELUXE EDITION? On TV I saw a commercial for ROBOTIX, from Marvel. When will this come out? When will the S.H.I.E.L.D Limited Series come out?

In #33 I really liked "Magneto's Camping Trip" and **Fred Hembeck's** interview with **Cyclops**. It was a good issue.

Jonathan Myers

Answering your questions in order: 1) We doubt there'll ever be any super heroes appearing in G.I. JOE. 2) The G.I. JOE Annuals are called YEARBOOKS, and there have been two so far. 3) No. The G.I. JOE characters aren't part of the Marvel Universe. 4) ROBOTIX is already out. 5) We don't know yet—watch the Coming Attractions and Newswatch for news.

Dear Marvel,

Eagerly I opened my newest issue of MARVEL AGE MAGAZINE (#34), only to be greeted by the most confusing mass of writing I have ever seen.

The 'Coming Attractions' section of #34 was so disorganized and

jumbled, it was all I could manage to barely find the titles that I myself collect from Marvel.

To myself and I'm sure, countless others, MARVEL AGE MAGAZINE is looked on with shining eyes to be the pinnacle of accuracy and quality. Please never allow such confusion to occur again.

Randall Barnhard
Kalamazoo, MI

We won't, Randall—unless we did it this issue! No, seriously, we'd like to apologize to everybody who was mixed up by our little mix-up. Basically, pages 2 and 3 got switched with pages 4 and 5. We'll do our best to make sure that we don't goof up like that again.

We remain pledged to bring you only the most unique and daring goof-ups in the future!

Dear MARVEL AGE MAGAZINE,

Didn't know where else to write, but had to say that words could not describe how much I liked the X-MEN AND ALPHA FLIGHT Limited Series. There was just one thing: In the second issue, **Rogue** tackled **Loki**, wondering if she could absorb the powers of a god, but she failed and nearly got electrocuted or something. However, in AVENGERS ANNUAL #10, Rogue absorbed the powers of **Thor** (another god). How can this be? I think I have the answer: maybe Loki, knowing the powers of Rogue, used his magical powers to protect himself. But how did Rogue forget that she could absorb the powers of a god? Oh, you know, the heat of the battle and everything. Could this be worth the coveted no-prize?

Derek Sancho
4402 Jolicoeur St.
Pierrefonds, Quebec
H9H-2B2

Sounds like the best explanation we've heard so far, *Derek*. No-prize should have reached you by the time you read this. Has it?

Dear MARVEL AGErs,

Looking over all the Marvel comics in your Newswatch section of MARVEL AGE MAGAZINE, I noticed you seem to be missing something. That something is a comic for all those new super heroes you introduce (remember **Spider-Woman** from SECRET WARS) and then seem to forget about. What I'm trying to say is there should be a comic that would star all those forgotten heroes that don't appear regularly in any of the comics out. You could have the hero star in two or three and then go on to someone else. How about it, huh?

Chris Karath
4450 Dean
Wayne, MI 48184

Well, *Chris*, we come up with a system. If we want to do a few adventures of a character, but aren't ready to do a regular series, we do a Limited Series. If the kind of story we want to do doesn't fit a Limited Series, we can do it either as a one-shot (as in the case of the WONDER MAN one-shot) or run the story in MARVEL FANFARE. Some characters (like the new Spider-Woman or *the Starjammers*) it takes us a while to get around to, mostly because we want just the right creative team, and the people we want are too busy on other assignments.

Dear MARVEL AGE MAGAZINE,

In a letter in MARVEL AGE MAGAZINE #34, you said, and I quote: "No force has been able to break **Captain America**'s shield." But in SECRET WARS #12, Cap's shield was partly destroyed.

Travers Beck
109 Phyllis Ave
Scarborough, Ontario
M1M 1Y2

Dear MARVEL AGE people,

In MARVEL AGE MAGAZINE #34, in the letters page, you said no force has ever been able to break **Wolverine**'s claws. But in X-MEN #160, **Belasco**'s pet demon S'ym broke off a claw.

Alan Bengzon
534 Westwood Drive
Dover, DE 19901

Oops. What was that we were saying earlier about goof-ups? Well, in Wolverine's case, can we at least plead different physical laws in that other dimension? (We didn't think so ...)

We repeat, oops.

Dear MARVEL AGE MAGAZINE,

Instead of a Wolverine's Bones question of the month, I've got a Wolverine's Bones answer to a question that THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE didn't even try to answer: "How were Wolverine's bones laced with adamantium?" Well, here goes. A thin tube is inserted into each bone emitting a laser so a thin cavity is created along the length of the bone. This tube is removed and two thinner tubes are inserted in its place. The first tube starts filling the bone with liquid nitrogen (–320.44 degrees Fahrenheit) and the second fills the cavity with molten adamantium (1560 degrees Fahrenheit). The sudden temperature change would cause many small cracks which the adamantium would immediately fill and harden in. Although this would be a lengthy and dangerous procedure, Wolverine's mutant healing factor would heal the remaining damage

(And don't you dare say that a Molecular Rearranger was used!

Michael Escobedo
1316 Jefferson Ave.
Brooklyn, NY 11221

Interesting theory, *Michael*. We kind of think that despite Wolverine's healing factor, a temperature change that extreme would do more than cause small cracks in his bones...it'd freeze and then shatter whole limbs. Any other ideas?

To Whomsoever Can Answer This Question:

Now, take it for granted that I have not been a steady comics reader for long. Every once in a while, buried in amongst the five or six different series I read regularly, I find some interconnected event which just boggles my simple New Hampshire mind.

I have just started delving into the depths of the Avengers' past history. Oh, I managed to figure out how **Wonder Man** came to be an Avenger; I pieced together **the Vision's** plot to take over the world, because all that involved people that were dead one minute and alive the next (except for Wonder Man, of course). But one lonely night, while reading something between issues #63 and #250, and God help me if I can find exactly where again, I came across a mention of **The Whizzer** (I believe he had something to do with **the Scarlet Witch** and **Quicksilver** as children?). In THE VISION AND THE SCARLET WITCH, the Vision mentions the Whizzer as fighting alongside him when he was the original **Human Torch**...in 1955! I figured, "Fine...so one of the characters out of SQUADRON SUPREME isn't an original."

Ssshh! Don't remark on that yet. Anyway, here I am again, tonight, reading the last issue of the HAWKEYE Limited Series, when all of a sudden the Crossman refers to his funeral-home hideout as, and I quote, "...the establishment that your associates used the last time one of their comrades-in-arms perished—The Whizzer..." Now, could it be (probably) that I had missed something, some logical explanation as to why a dead super hero shows up in a brand-new series set in the not-too-distant future? I mean, could it be someone possessing the same abilities naming himself after a legend? Or could it be that there is no relationship whatsoever? Help me find the answer before I go stark-raving mad (no **Iron Man** pun intended).

Jon Winchester
RFD 9, Box 105A
Concord, NH 03301

The thing is, *Jon*, there have been three Whizzers. In order of published appearance, they are: 1) The Whizzer, a.k.a. *Bob Frank*, a Golden Age super hero published by Timely Comics (as Marvel was known in the 1940s). In his later years, the Whizzer became a sometime comrade of the Avengers, and was one of the men thought to be the father of Quicksilver and the Scarlet Witch. Bob Frank is now deceased. 2) The Whizzer, a.k.a. *James Sanders*, one of the super powered crooks that made up the Squadron Sinister. He is currently calling himself Speed Demon. 3) The Whizzer, a.k.a. *Stanley Stewart*, one of the longtime members of the extra-dimensional Squadron Supreme. All clear now?

Dear Jim and Crew,

I've got a complaint about your 'New Talent Department,' something I'm sure many people out there will go along with me on: you never give us (by "us" I mean prospective writers) any help at all. You tell us the best way to submit artwork, but nothing on how to submit stories. The little section about submitting brief plot synopses doesn't really tell me too much. Now, I know you guys hate to set down "rules" for our submissions, but a little help on the best kind of story to submit would be greatly appreciated. Could you possibly answer these questions:

1. Is it best to submit stories involving established characters, rather than those of your own creation?
2. Do the editors look more for innovative style, or just basic storytelling ability?
3. Just how detailed should we make our synopses?
4. Could you give us any tips on ways to make an editor sit up and take notice of our submission?
5. Would submission of two different stories, one dramatic, one more lighthearted, be a good way to show diversification in talent?

Scott Sakatch
74 Honeysuckle Road
Lethbridge, Alberta
T1H-4J9

You're right, we don't like to set down rules about stories, because the thought up here is that there are no rules. If it's a good story, we'll publish it. That's the rule. Now, to answer your questions:

1) It's best to use established characters. That way we can tell how you handle characters we're familiar with, and can judge your characterizational skills better. That doesn't mean you can't do a plot featuring say, Iron Man versus a brand-new villian—it just means that your main character, at least, should be someone we already know.

2) Both are very important. A highly innovative story told badly is not what we're looking for—and neither is a well-paced, clearly told snoozer. Remember, though, that the stories submitted are more than just demonstrations of your ability. Submit a story that we can use as a fill-in story if we like it. Thus, don't write a story in which something that permanently affects continuity (like, say, a major character gets killed) happens, because we won't be able to use it.

3) The synopses should be no more than two pages long. They should contain enough detail so that the basic outline of the story is clear. If you find that you're going into subtle descriptions or dramatic phrasing, then you should probably simplify it. If the editor likes the synopsis, he or she will ask you to expand on it—but for starters, keep it simple. Remember, in keeping with the idea that we should be able to use this plot, don't make it a continued story.

4) Include a chocolate bar. No, seriously, the best way is to keep it short, direct, and as good as you can possibly make it. Let the story speak for itself.

5) Sure. But don't go overboard. Remember, it's important to keep the submissions short. Seven two-page plots take as long to read as one fourteen-page one.

Dear MARVEL AGE MAGAZINE,

Where was Hawkeye's first appearance, and did he have as many arrows as he does now? Did he have the shooting range that he does now? Oh yeah, and did he have his own comic?

Francisco Hilario Jr.
14-24 31 Ave. Apt. 5
Astoria, NY 11106

Hawkeye first showed up in an Iron Man story in TALES OF SUSPENSE #57, cover-dated September 1964. Since then, he's designed lots more trick arrows than he had in that first story, and has doubtless increased his range as well. And no, he didn't have his own series—when he started out, Hawkeye was a villain. He reformed, joining the Avengers in AVENGERS #16, which began his long association with the group. The only time he's had his own magazine was a couple of years ago, when *Mark Gruenwald* wrote and drew a four-issue HAWKEYE Limited Series.

And that's all we have space for this time. Next month, there'll be more space, and more stuff to fill it! Until then, happy trails.

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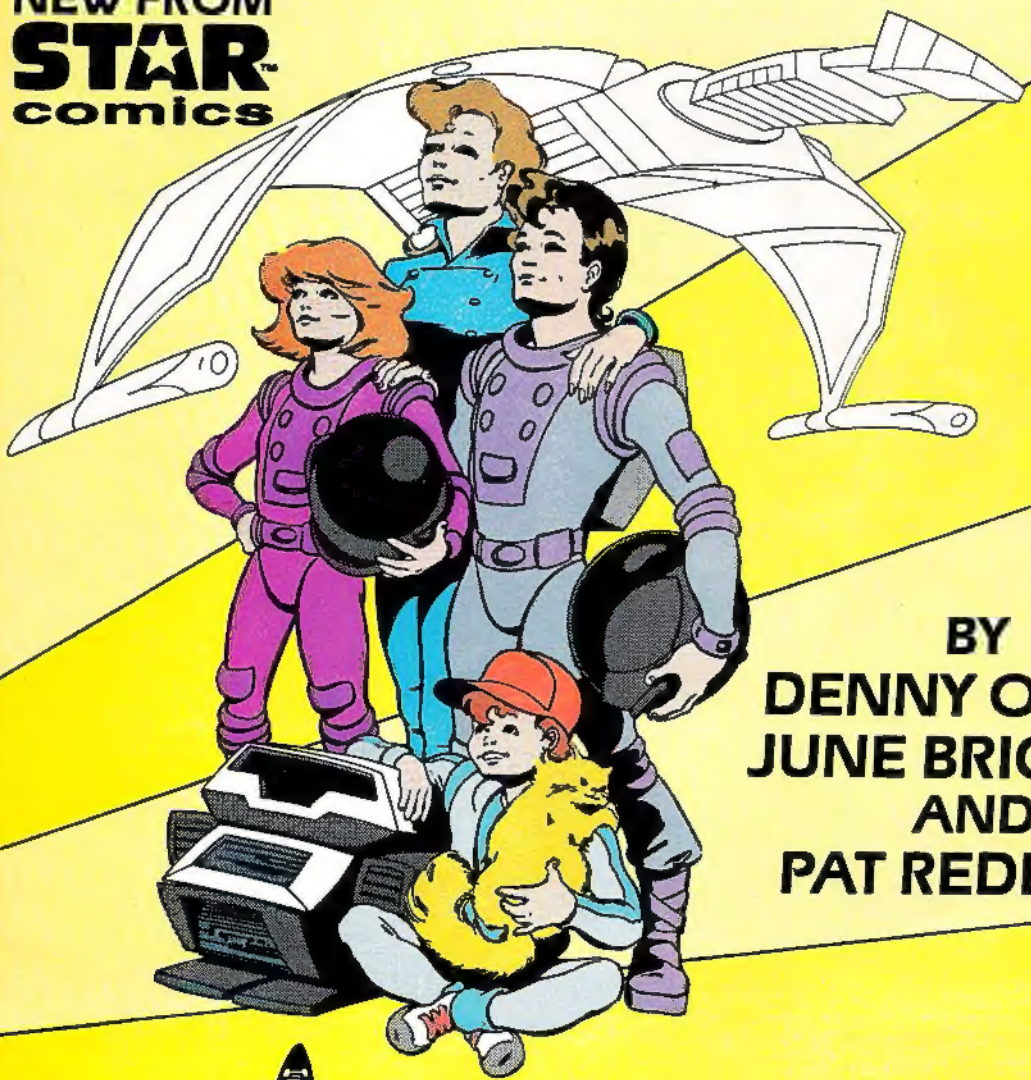

BY
DENNY O'NEIL
JUNE BRIGMAN
AND
PAT REDDING

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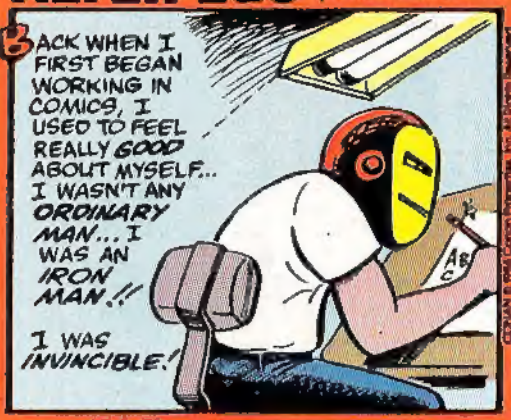
ALTER EGO (THE CONFESSIONS OF A COMIC BOOK LETTERER) by R


BACK WHEN I FIRST BEGAN WORKING IN COMICS, I USED TO FEEL REALLY GOOD ABOUT MYSELF... I WASN'T ANY ORDINARY MAN... I WAS AN IRON MAN!!
I WAS INVINCIBLE!
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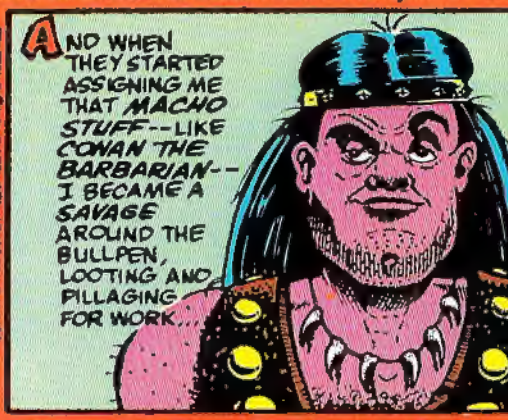
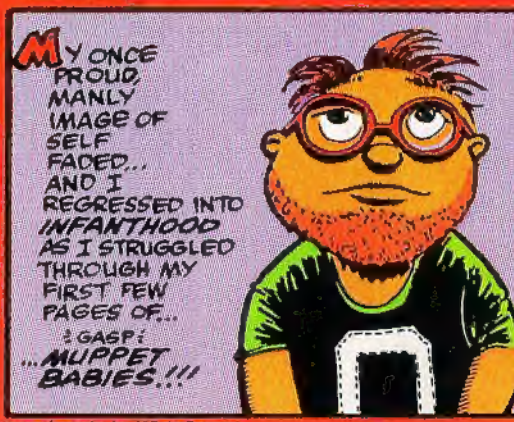

AND WHEN THEY STARTED ASSIGNING ME THAT MACHO STUFF--LIKE CONAN THE BARBARIAN--I BECAME A SAVAGE AROUND THE BULLPEN, LOOTING AND PILLAGING FOR WORK...


MY ONCE PROUD, MANLY IMAGE OF SELF FADED.. AND I REGRESSED INTO INFANTHOOD AS I STRUGGLED THROUGH MY FIRST FEW PAGES OF...
: GASP :
...MUPPET BABIES!!!

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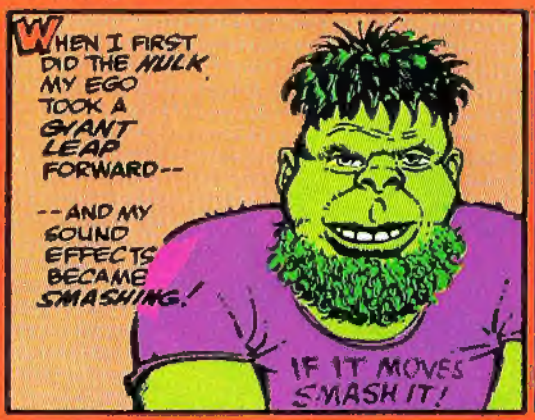

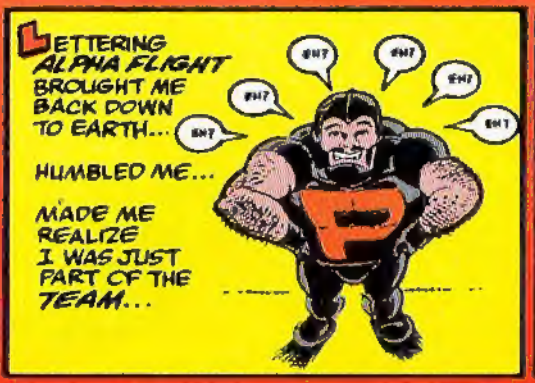

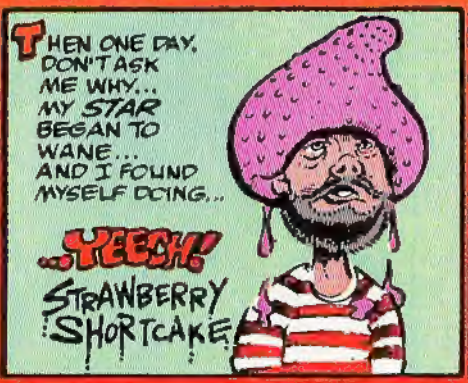

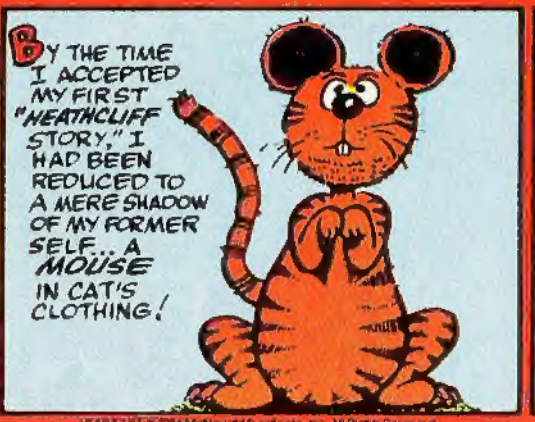
BY THE TIME I ACCEPTED MY FIRST "HEATHCLIFF STORY," I HAD BEEN REDUCED TO A MERE SHADOW OF MY FORMER SELF... A MOUSE IN CAT'S CLOTHING!

BUT NOW THEY'VE TAKEN THINGS TOO FAR!! NOW I'M DOIN' MISTY?!!! HOW MUCH ABUSE CAN A GUY'S EGO STAND--?!
SAY... WHO'S LETTERING TOP DOG ANYWAY--?!!
THE END

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